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LITERATURE.

Reminiscences, chiefly of Oriel College and the Oxford Movement. By the Rev. T. Mozley. In 2 vols. (Longmans.)

THE interest of reminiscences never can equal that of a daily journal in which the fresh impressions of the moment are recorded. As Mr. Mozley says of Newman's *Apologia*, "it is possible that a new search into first memories, under a strong suggestion, may vary their order and prominence." The recollection of age is capricious; and it is not the things we should most care to recollect which stick by us longest, or which occur to us most readily. Anyone who happens to take up Horace Walpole's *Reminiscences*, written in old age, after his *Letters*, will feel the difference at once. But when we cannot have a diary, we are thankful for recollections.

Many before now—Oakley, Froude, Kennard, not to mention Newman himself—have contributed to the story of the Tractarian movement. None of these, not even the famous *Apologia*, will compare with the two volumes now before us in respect of minute fullness, close personal observation, and characteristic touches. At an age when most men have ceased to think of writing, Mr. Mozley has produced what he calls, with a touch of irony, his "first work." We all know that, if what he has written in the shape of article were collected and printed, it would rival in bulk, perhaps in other qualities also, Carlyle's thirty volumes. Even to the general reader, who knows nothing and cares nothing for the merits of the Oxford movement, these *Reminiscences*, in their vivid power and eminent candour, must possess a great charm. To the few survivors of the tragic *mêlée* who knew the actors, or had a personal stake in the issues, they are fascinating. Unlike Rousseau's *Confessions*, they are not personal or egotistical, but objective. That is, in their greater part. In a very few places the writer reveals with simplicity and truthfulness his own experience of mental struggle; but this is a quite subordinate element of what he has to tell. It was said of Lord Clarendon that he could recollect more minds than other people could faces. Mr. Mozley can recal minds and characters by the score of acquaintances long passed from the scene, and present them with a life and reality which is a sufficient guarantee of faithfulness.

Where the matter is so abundant and all of it good, a reviewer is baffled in making a selection. And the difficulty is made greater by the absence of order and method. It was

probably essential to the success of the effort to recollect, that that which offered itself to the memory should be written down as it came up. If the *Reminiscences* had been redacted and arranged they would have lost more in spirit and freshness than they would have gained in symmetry. A kind of chronological succession is attempted—i.e., we begin at the writer's boyhood and youth—but even this is laxly adhered to, and we find ourselves in the same page touching at widely remote epochs. The centre figure, if there be a centre, is of course John Henry Newman. Some things are told of the now Cardinal which, after all that has been written about him, will be new to all but his intimate friends. The writer's near connexion has not interfered with the free and genial flow of his reminiscences. He tells us that the *Apologia* has not done justice to Newman's early sallies into the domains of thought, fancy, and taste. He very early mastered music as a science, and attained such proficiency on the violin that if he had not become a doctor of the Church he would have been a Paganini. At the age of twelve he composed an opera. He had no suspicion that theology would become his absorbing interest. His parents intended him for the law, and he kept some terms at Lincoln's Inn. He always said he had lost by not being a public-school man, though the private school to which he was sent—Dr. Nicholas's at Ealing—was considered one of the best in the country. He regarded with admiration and generous envy the facile and elegant construing which a boy of very ordinary talents would then—it is now a lost art—bring with him from the sixth form of any public school.

In 1817, in spite of his want of a public-school training, Newman obtained a scholarship at Trinity, Oxford, which was then to schools and school-boys what a Balliol scholarship is now. In 1821 he published two cantos of a poem, "St. Bartholomew's Eve," a copy of which would now be a prize for any collector. Notwithstanding a disastrous breakdown in the examination schools, he carried off an Oriel fellowship, then regarded as the highest prize the university had to offer. He went into Oriel common-room "a shy man, with heart and mind in a continual ferment of emotion and speculation, yearning for sympathy and truth."

Of the two influences which, put together, moulded J. H. Newman, he encountered one for the first time at Oriel in 1823. One he brought with him from home, implanted by the not harsh Calvinism of his mother, a Foudrinier, of a French Huguenot family. The later influence, barely indicated by Mr. Mozley, was that of the "old Oriel school"—Copleston (persistently misspelt Coplestone), Whately, Blanco White, Hampden, Arnold. Not that Newman was acted on by any one of these men individually, but by the atmosphere in which they lived, and which they had created. Newman "would have been ready to love and admire Whately but for the inexorable condition of friendship imposed by Whately—absolute agreement in thought, word, and deed." It is hardly possible that Whately's clear and logical, but superficial, way of looking at things could have ever taken a grasp upon Newman's

mind. Mr. Mozley does not, I think, do justice to this very remarkable school. The old Oriel school—the Noetics—had no dogmas, and left no books; neither *Davidson on Prophecy* nor Whately's numerous publications could be said to represent it. The greatest outcome of the school was the Tractarian movement, of which the historian of the future will write that Newman, Keble, Pusey, &c., were the instruments, but that the prime movers—they who implanted the germ—were the Noetic school of the generation before, men of no learning, men who did not read, but who sat in their easy-chair and "thought." But the "old Oriel school" produced the Tractarian movement, not, as Mr. Mozley says, in the way of reaction, but directly, through the determination to sound your intellectual position on which it insisted. He sees this too, for in another place Mr. Mozley says that Arnold's explosiveness was reproduced in the movement. Cant words are often unfair, but in the analysis of the High Church movement there are two such words which do much to explain it; these are "earnestness" and "realise." Newman's mother put into her children's hands Watts, Baxter, Romaine, Newton—any writer who seemed to believe and feel what he wrote about. The word "realise" is of perpetual occurrence in the *Parochial Sermons*; it is nothing more than a shorthand expression of the process of the old Oriel school when applied to the objects of religious thought. This was the secret also of Newman's influence over others. His personality was not imposing; he disappointed those who saw him for the first time. They found him more like a Wesleyan preacher than a pillar of the Church. Robust and ruddy sons of the Church looked on him with condescending pity as a poor fellow whose excessive sympathy, restless energy, and general unfitness for this practical world would soon wreck him. Thin, pale, and with large lustrous eyes ever piercing through this veil of men and things, he hardly seemed made for this world. But his influence had in it something of magic. It never was possible to be a quarter-of-an-hour in his company without a man feeling himself invited to take an onward step; and Newman was sure to find out in time whether that onward step had been taken. One of his principles was that every man was good for something, but you must find out what it was, and set him to work accordingly. He kept a careful account of his pupils, always having his eye on the metal rather than on the dross. Wiseacres often commented on his misplaced labour, when tutor of his college, upon the most barren material. He would invite to his rooms for private talk and instruction men who went away and called it a bore. Newman always tried to reach the heart and understanding of those with whom he had to do. One remarkable instance was the case of Sidney Herbert, who was a gentleman commoner of Oriel. Sidney Herbert, while at college, repelled every advance or attempt of Newman. He studiously adopted the tone and the conduct which he knew would be most distasteful to Newman. But the redeeming features of Sidney Herbert's later career—too brief—betray the influence of

Newman penetrating him, and asserting possession of him, in spite of a stubborn and wilful resistance. When Newman gave up the tuition, his pupils subscribed to purchase a set of the *Fathers* as a testimonial; and the committee would gladly have done without Sidney Herbert's money, yet did not like to return the £10 10s. which he sent. But the subscribers knew that Newman would refuse the testimonial if he found that Sidney Herbert was one of them, and had, in consequence, to keep the names from him.

This is a very small sample of what Mr. Mozley has to tell about Newman. About Keble much less is told because there was less to tell; yet Mr. Mozley's half-dozen pages devoted to the author of "*The Christian Year*" give more that is characteristic than Coleridge's two volumes of *Memoir*—one of the flattest biographies ever written. It is well known that when the Provostship of Oriel became vacant at Copleston's promotion in 1827, Newman gave his vote and influence against Keble, and in favour of Hawkins, the man with whom he lived eventually most in collusion. Pusey put in print the statement that Newman had lived to regret the part he had taken on this occasion. Mr. Mozley denies the truth of this; Newman's most intimate friends cannot remember a single word tending in this direction. He does not, however, throw any light on Newman's reasons. It may be presumed that he judged the shy and unready poet not practical enough for the post. Everybody who visited Oriel enquired after Keble. He was present in everybody's thoughts as a glory to the college, a comfort and a stay; the slightest word he dropped was remembered, because there was so little of it, and because it seemed to come from a different and holier sphere. His manner of talking favoured this; there was not much continuity in it, only every word was a pearl. Such a man was little likely to be elected to a post for which habits of business were required. Mr. Mozley adds, too, that Keble soon lost his temper in discussion, and that there was no getting on with him without entire agreement—i.e., submission. As far as happiness is concerned, Keble's after-lot fell to him more fortunate than if he had been successful against Hawkins. Away from the garish metropolis, proud cathedrals, and the restless university, Keble pursued quietly that sublime life of pastoral duty which is so little esteemed in these days. He ceased to be a public man; and those who choose to read his later letters as printed in Coleridge's second volume will feel that his views were narrow and his sympathies contracted, and that he had no intelligent grasp of the course of things in the Church or the world.

"People felt that Keble was a little smothered in the embrace of a not very large-minded or open-minded section of the aristocracy. Land-owners cannot help being sensitive on points that affect their very existence. I remember one of Keble's curates, a strong, healthy man, bursting into tears as he related that Sir William Heathcote would probably have to put down one of his equipages on the repeal of the Corn Laws."

Keble's jocular proposal during the vacancy of the Provostship, that the prize should be

divided, is told by Mr. Mozley as having been "to give Tyler the red gown, Hawkins the work, and himself the money;" but in Coleridge's *Memoir* the words are "and himself the play." It would be interesting to know whether *pay* or *play* is here the true reading.

Of Pusey, who for a time gave a name to the movement, nothing is told. He is only mentioned as the preacher of an alarmist sermon on "Sin after Baptism," of which the key-note was the word "irreparable" pronounced every now and then with the force of a judgment. It was the effusion of a fiery zealot who had lost his balance, and falls under a dictum which Mr. Mozley has dropt in another part of his volumes, that the leaders of a movement are almost always pursued by a spirit of exaggeration which reacts upon themselves.

Had Richard Hurrell Froude not been cut off early, he, and not Newman, might have taken the direction of the party. He was one "of whom it is impossible for those who have known him to speak without exceeding the bounds of common admiration." "Tall, erect, unnaturally thin, investigating and explaining with unwearied energy, incisive in his language, with a fiery force of look and tone, he seemed a sort of angelic presence to weaker natures." Ascetic in his habits, he despised comfort. Merciless to shams and evasions, he was inspired by that transcendental idea of the gentleman which has almost disappeared from middle-class society in England.

"When Mr. Bulteel, a fellow of Exeter College, mounted the pulpit of St. Mary's, denounced the university and the Church of England, took his name off the books, married the sister of a pastry-cook in High Street, and set up a meeting-house behind Pembroke College, Froude went about for days with a useful countenance, and could only say, 'Poor Bulteel!' He had married a housekeeper, Froude thoroughly believed, to chasten his earthly affections, and show what a minister ought to be. Nor was Froude's faith in his fellow-countryman shaken when it turned out that the pastry-cook's sister was young, accomplished, good-looking, not at all dowdy, and that she had a good fortune of her own" (i. 228).

Froude could believe in self-renunciation in every form, most of all in a gentleman, particularly one of a good Devonshire family. It was in perfect good faith that he exclaimed, on hearing the description of a member of the reformed Parliament, "Fancy a gentleman not knowing Greek!" He was a High Churchman of the ultra-intense school, taking part with Thomas a Becket, who was a gentleman. He used to talk of those who preached the prayers, as if edification was their object, and not that for which we ask. As a protest against this system, he fell himself into a monotonous, unmeaning style of reading the church service.

It is courageous in Mr. Mozley that he does not shrink from photographing Richard H. Froude's younger and more celebrated brother, though he is still living; and it is creditable to his judgment and feeling that he says nothing unkind of him, though Froude early left the Tractarian ranks. Perhaps it is more true to say that Antony Froude was never enlisted, though he undertook one of the "Lives" in Newman's series of the English saints, and that, too, one which made

the heaviest demands upon credulity. The result is well known; the slight bond of connexion was broken. Froude himself has told the story more fully than it is told here by Mr. Mozley.

Other Oriel names are commemorated in these pages, men of note in their generation, but not known beyond the limits of the university—Hawkins, Tyler, Dornford. The last-named, a Peninsular hero, son of Simeon's tea-maker, had been at the same private tutor's as Macaulay, "a shy, awkward, pale-faced boy," he said, with whom he never could get on. After his Peninsular campaign Dornford entered at Wadham, carried off the highest honours, and became fellow and tutor of Oriel. The undergraduate account of his return from Spain was that, being told off for a forlorn hope, he found himself so ill that he had to apply for sick leave. Henry Wilberforce used to say on this, "I am sure that, if I knew I was to be in a forlorn hope to-morrow, I should be very ill indeed." There was a college feud between Dornford and the Wilberforces, provoked by Dornford having in a high-handed manner appropriated a study which had formed part of H. Wilberforce's rooms in Oriel. The encroachment improved Dornford's set of chambers, and he defended his action on the ground that "no undergraduate wanted more than a sitting- and bed-room." For two years it was impossible for either Dornford or R. Wilberforce to open his mouth in the common-room without receiving a contradiction or a sarcasm from the other. The Peninsular hero ripened ultimately into a sort of Tractarian; and, going off into a country parish, lived in hot water with his parishioners. The provocation alleged was, of course, ecclesiastical innovation; but the real cause was the veteran's success in ingratiating himself with the female part of the parish. It is difficult to be loved too much by one sex and enough by the other. An avenue of seventeen cypresses in his garden at Plymtree had been the monuments of as many unsuccessful courtships. A man who was popular with the sex had met with seventeen refusals. His mode of address was too gallant; there was too much strutting and crowing in it.

Beyond the limits of Oriel College, Mr. Mozley's gallery contains portraits of many a university notable of that generation—nearly all passed away now. Foremost among them is Manuel Johnson, who, at the age of thirty-five, and after some length of military service in various parts of the world, put himself to school to learn Latin and Greek, became Radcliffe Observer, and a Gaius mine host to the younger Tractarians who gathered round his table on Sundays. Enthusiastic in his love for his science, he had a fine knowledge of engraving, and knew all the states of a Marc Antonio. None who have seen it can forget the beaming countenance, the laughing eye, and the genial presence which thawed the sternest; but only the few who were admitted to closer intimacy could know that this popular manner covered one of the most staunch and loyal hearts that ever existed.

Of Sir George Bowyer, the refounder of the Order of St. John of Jerusalem; of William Sewell, who ruined himself and others in found-

ing Radley; of Thomas Stevens, who fared the same at Bradfield; of Golightly, unchanged among the changing; of Charles Neate, Edward Blencowe, Sir Gilbert Scott, and a score beside, Mr. Mozley remembers something always worth telling, not as good stories, but as characterisation. Good stories, such as a diner-out likes to produce, Mr. Mozley has not run after. The one or two which he has thought worth preserving have not novelty to recommend them. The tale (ii. 77) about the white trousers and the black necktie used in my day to be told of S. Wilberforce and Burgess of St. John's; Mr. Mozley tells it of Dornford and H. Philpotts. Probably it is older than either. When G. A. Denison applied to Drury to allow him to cut turf on Shotover, Drury refused, and Denison immediately sent a cart and horses, and drew as much as he wanted, "calculating that, after so curt a refusal, the owner would think his turf safe." As the story was told to me at the time, there was a P.S. to the note taking back the refusal contained in the body of it.

MARK PATTISON.

Animi Figura. By John Addington Symonds.
(Smith, Elder & Co.)

THIS interesting volume is made up of a series of sonnet-sequences, each sequence being the soul's dialogue with itself concerning some problem or mystery of life, or some special experience of the lover of beauty who is at the same time a lover of truth. Taken all together, the poems, it is said, delineate the mind of one who possesses the artistic temperament, with more, however, of speculative than creative faculty, and who is placed amid the trials, difficulties, and dangers of this our modern world. Such debates as these many of us have held each with his inward self in solitude. With what result we can hardly tell. Sometimes the thoughts that emerged dropped back into our moral being a little quickened by their play upon one another; sometimes they tangled and fretted into a bewildering skein, and then we sought relief in action, or pleasure, or sleep; now and again some beautiful form seemed to rise unlooked-for from the trouble of the brain, but whether a dream or a reality we dared not say; now and again we seemed to touch some clew which must bring us out into a wealthy place, but did we ever follow the clew far enough? In general, we doubted whether it would make for happiness or for truth to put on record these dialogues of the soul with itself. They appeared to be means—painful means—to an end beyond themselves. If a resolution of the discord came, song might follow; but why vex men's ears with the discord itself? One Hamlet, one Faust, we said, is profoundly interesting; but the world does not need numerous hop-o'-my-thumb Hamlets nor a new variety of the Faust-homunculus.

Yet even the "Confessions of a Third-rate Mind" would be of extraordinary value and interest, if only they were sufficiently truthful. Unfortunately, the third-rate mind cannot be truthful; it is inaccurate; it cannot draw a firm, precise line; it blurs and splashes with pseudo-philosophy, sentiment, rhetoric—

anything to hide the faulty drawing. In a master's hand even the peasant mind, with its few and heavy movements, becomes an object of profound interest; out of some such moral protoplasm as this have been evolved all fine sensibilities, all complexities of feeling, all graceful agilities of intellect. To know the mind of a cultivated modern man is of proportionately greater interest; to know its edges of slippery doubt, its black chasms, its oracular mists, its shining heights. With such a modern mind Mr. Symonds would make us acquainted by means of a selection from those inward debates which we all carry on—a selection including only those of vivid interest, those in which the theme is high and the dialogue of the soul with itself is keen and passionate. In large measure he succeeds; he is truthful; he lifts real experience into an ideal region; he is sufficiently definite; he is not often rhetorical; he rouses us to think and feel; he does not stun the mind into vacuity by a turmoil of poetic sound and spray.

What is the general outcome of these debates? Let us try to gather into a few lines of prosaic statement the drift of what we may call Mr. Symonds's teaching, and then show by a few examples how the dull precipitate of prose differs from the same truth or surmise as taken up by its solvent of beauty.

Vital truth, Mr. Symonds tells us, is not to be had from creeds and dogmas. Tradition expresses what was needful to the life of past ages, and so is not worthless; but in our best self and in the ideals which beacon us forward we shall find the living sources of truth for to-day and to-morrow. Let us therefore dare to venture into untried ways of thought and feeling. This courage of the brain and heart is checked from growing irreverent by mysteries which environ us and lie within us—even by the mystery of our own personality. Escaping from the isolation of self, we find union with others through love which must be constant to one, and through comradeship which may be sought with many in a spirit of gay adventure. We sin; but may not even sin sting us out of a sleep of death, and be a means of awakening the dormant energy of the soul? At least, let not sin kill the soul's courage; nor is it well to eat out our heart with brooding self-enquiry. Rather act and love; "now abideth faith, hope, and charity, but the greatest of these is charity." A remarkable group of poems follows which delineates the special trial of the artistic temperament—the anguish and exhaustion which come in the pursuit of unattainable beauty, "L'Amour de l'Impossible." From this anguish relief is found in the cooling influences of Nature, and in our wiser will which sets a limit to desire; above all, in humble service to our fellow-men. Humble we needs must be, and at one with our fellows, for the sin of proud isolation has brought dread punishment and ruin in its train. Yet good has somehow been wrought out of ill; we have learnt to master self, and to feel our need of God. To God let us press forward; he, too, advances to meet us—far off his coming shines. We find God even now in our best thoughts, desires, and volitions, and yet we know not what God is; the name

awaits a new interpretation. As to a future life for each soul of us, it is hard to believe, yet almost harder to disbelieve; may we not dare to hope? And while humanity endures its passion in this world, may we not trust that, for past, present, and future, Evil is not Lord of all?

Such in brief abstract is the intellectual warp of Mr. Symonds's *Animi Figura*, which in his verse is shot across with the iridescent woof of imagination. In some respects the volume reminds one of M. Sully Prudhomme's *La Justice*. M. Prudhomme urges his intellectual contention against the aspirations of the heart more keenly than does Mr. Symonds, and urges it more from the side of science. Determined to argue out the case thoroughly, he is prepared to sacrifice much of the charm of poetry; nor does he rest satisfied until he has reached a supposed scientific basis of belief—a supposed ethics of science, dominated by the idea of evolution. Mr. Symonds deals rather with those aspects of truth which disclose themselves to a thinker whose temperament is that of the artist; yet perhaps hardly that of the highest artist, or only of a peculiar class; for the persecution of unattainable beauty, of which we hear much in modern verse, though it was known to Michelangelo and conquered by him, as his sonnets testify—though it was known to Marlowe, as some wonderful lines in "Tamburlaine" prove—and though it pursued the painter of Mona Lisa for a lifetime—did not greatly affect Shakspeare, we may believe, nor Homer, nor Raphael, nor Mozart. Beauty may strengthen and rejoice instead of slay.

And now the reviewer's pleasantest duty remains. Here are the fifth and twelfth sonnets of the group entitled "L'Amour de l'Impossible":

"THE VANISHING POINT.

"There are who, when the bat on wing transverse
Skims the swart surface of some neighbouring
mere,
Catch that thin cry too fine for common ear:
Thus the last joy-note of the universe
Is borne to those few listeners who immerse
Their intellectual hearing in no clear
Pagan, but pierce it with the thin-edged spear
Of utmost beauty which contains a curse.
Dead on their sense fall marches hymeneal
Triumphal odes, hymns, symphonies sonorous;
They crave one shrill vibration, tense, ideal,
Transcending and surpassing the world's chorus;
Keen, fine, ethereal, exquisitely real,
Intangible as star's light quivering o'er us."

"DOVE SONO I BEI MOMENTI?

"Morning of life! O ne'er recaptured hour,
Which some have dulled with fumes of meat
and wine;
And some have starved upon the bitter brine
Of lean ambition grasping place and power;
And some have drowned in Danaë's vulgar shower
Caught by keen harlot souls whose ingots shine;
And some have drownded with ivy wreaths that
twine
Around Parnassus and the Muses' bower;
And some exchanged for learning, pelf of thought;
And some consumed in kilns of passion hot
With lime and fire to sear the sentient life;
And some have bartered for high-blooded strife
Of battle; where art thou? These all have
bought
With thee their heart's wish. Youth! I sold
thee not."

Mr. Symonds supposes that he has innovated in treating the sonnet so that the meaning obviously runs from one sonnet to another,

neither being complete in itself. The claim to be an innovator must be peremptorily disallowed; but it is not prudent to advance any rival claim, lest too many disputants should appear.

EDWARD DOWDEN.

A Short History of the Kingdom of Ireland.
By Charles George Walpole. (Kegan Paul, Trench & Co.)

THIS book is a bold attempt to sketch the leading features in the history of Ireland from the earliest times down to the union with Great Britain, and would appear to be meant as a text-book for those now engaged in the vexed question of Irish politics. The author does not pretend to any original research; his work is a compilation, and a compilation from Histories, written in many instances with a strong religious or political bias, as well as from published State papers, correspondence of eminent statesmen, and the statutes of the realm. To these is appended a full chronological table of the leading events in Irish history from the arrival of St. Patrick in 432 to the Act of Union in 1800. In the Appendices we find a list of the Governors of Ireland from the reign of Henry the Second to that of George the Third. Five maps are included in the work, showing the distribution of the clans and Danish settlements throughout Ireland before the Anglo-Norman invasion; the distribution or localities of the Anglo-Norman settlement in the thirteenth century; the divisions of the country among the English of the Pale, the English who had united themselves with the native tribes, and the independent native Irish. Map iv. shows the plantations of Mary, Elizabeth, James the First, and so on. A list of authorities quoted is given at the opening of the work, but no signs for reference appear to direct the reader to or from the text derived from such sources.

Critical accuracy is not always the primary object of writers on Irish history, and a deficiency in this respect is apparent even in the title and headings of the leading portions of this work. Ireland never was a kingdom and never was conquered, and yet the work is divided into five books describing the five "conquests" of this "kingdom" of Ireland. Again, when, in the chapter on the condition of the early Irish, reference is made to the houses of the chieftains, the writer seems to imply that such structures were contemporary with the great sepulchral chambers of New Grange and Dowth; yet these, with the dolmens so common in Ireland, are held to be monuments of a pre-Celtic race of whom we know absolutely nothing. Passing over the sketch given of the introduction of Christianity into Ireland, we come to the subject of the missionary work of the Irish Church:

"Though the spread of Christianity in the sister isle amongst the pagan Scandinavian settlers was largely due to the efforts of Columbanus and Columba and others, the Irish missionaries on the Continent in the seventh century, and later, caused considerable scandal and indignation by reason of the roving commission under which they intruded into the dioceses of other bishops."

The "sister isle" here we presume means Great Britain, and the mission of Columba in A.D. 563 was to the Picts, although the influence of his school at Iona spread for

three centuries later through the North of England. But the mission of Columbanus in A.D. 589 was to France, Switzerland, and Italy, and cannot in any sense be connected with the spread of Christianity in Great Britain.

This whole sentence is rather a summary way of dismissing one of the most remarkable features in the history of Ireland; and the true significance of a movement which endured for seven centuries, as indicative of a noble vitality in the old country, is lost sight of. The missionary work commenced early in the sixth century, and its field extended from Iceland and the Farø Islands to Italy and Carinthia. So late as 1082 we find Tighernach at work on his great chronicle of the world in Mentz, having come there from the Irish monastery at Cologne in 1056; and in 1148 the Irish monastery of Ratisbon was still enriched by donations from Ireland. In fact, the most prosperous time of many of these Irish missions was the middle of the twelfth century; and then it was but natural that the degeneracy to which nearly all monastic institutions fell a prey should affect the Irish monks no less than others. They did but yield with their fellows to that mournful law of declension and decay that seems to rule all human effort; their cause became degraded, and the first pure impulse that fired their undertaking in its youth sank into corruption at its close.

So, also, in the treatment of the struggle between the Irish and the Northmen, the fact is ignored that this strife, which lasted upwards of 200 years, and ended in the final defeat of these invaders in 1014, does not seem to have materially paralysed the energies of the Irish nation as regards their native arts. A people must be possessed of some moral stamina who, in the midst of such harrowing distractions, continue to send forth teachers in science and arts, ecclesiastics upholding Greek learning and philosophic speculation, asserting the freedom of the will even at this date while still clinging fast to their faith, and who have left monuments behind in architecture, sculpture, and other arts which show that, spite of all hindrance, they kept pace with the civilisation of the rest of Western Europe. The fact is that a gradual and sure development was taking place in Ireland down to the middle of the twelfth century which tended towards a central monarchy and a less local church system. In the reign of Henry the First friendly relations existed between England and Ireland, as we are told by William of Malmesbury:—"Our Henry had such devoted followers in Murchardus, King of the Irish, and in his successors, whose names report has not handed down, that they wrote nothing except what flattered him, and they governed in no respect except as he commanded."

If historians continue to ignore these evidences of mind and education in the inhabitants of Ireland, they will miss the one point which might tend to give dignity to their work. Their subject is a tragic one, but the interest of tragedy consists in the revelation it affords of the moral worth of those concerned in it. Unless this is drawn forth so as to awaken sympathy, not pity or anger, the history of the six centuries of ever-recur-

ring, not to say continuous, strife in Ireland will affect the mind like a study of morbid anatomy, and remain a useless repetition of past wrongs and a raking up of memories that should long ago have been laid to sleep.

At the conclusion of his account of the Act of Union, the author observes that the most remarkable thing about the whole transaction was "that so many as one hundred members of the Lower House were found whose integrity the Government were unable to corrupt, and whose honour it was powerless to purchase." When will the fact be perceived that the true Ireland is never revealed in the political arena but by such a minority, and yet that the class represented by it is a living reality, and has been doing honest work from the beginning? Like leaven, its influence makes itself felt through all hindrance, and to it England owes many a genius she is proud to call her own. This half-stifled but never dying virtue that underlies the troubled stream is ignored; the scum upon the surface only is regarded; but if ever there is to be a true history of, or a wise policy for, Ireland it must be based upon appreciation of the moral worth to be found in the country, even though the class that exhibits it be in the minority.

MARGARET STOKES.

VACCARONE'S TUNNEL OF MONTE VISO.

Le Pertuis du Viso. Etude historique d'après des Documents inédits du XV^e Siècle conservés aux Archives nationales de Turin. Par Louis Vaccarone. (Turin: Casanova.)

THE steep and shattered crest which divides France and Italy—the head-waters of the Po and the Guil—is pierced a few miles north of Monte Viso, at an elevation above the sea of 9,470 feet, by a tunnel about 250 feet in length, 8 in breadth, and 6½ in height. This work has been referred, as might be expected, by local tradition to very various authors. Hannibal, according to Dante, crossed the Alps near the sources of the Po. Here clearly was the result of his vinegar! Or, if not Hannibal's work, it might be ascribed to Pompeius Magnus, the Saracens, Francis I., or even that greatest of all Alpine engineers, Il Diavolo. Even serious writers, such as Ladoucette, who had some knowledge of the contents of the documents which made manifest its origin, have been ill content to allow, where it was due, the credit of this the first, and for so many centuries the only, Alpine tunnel.

The author of the tract before us, Sig. Vaccarone, is on the staff of the Royal Library at Turin, and is already favourably known by the papers on the ancient passes of the Western Alps, which he has published in recent numbers (41 and 47) of the *Bollettino* of the Italian Alpine Club. In the course of his duties he came one day on a bundle of MSS. labelled "Super Negocio Aperture Collis Montis Visolj." It proved to be a collection of the documents relating to the conception and execution of the tunnel of the Col de la Traversette. These Sig. Vaccarone has carefully transcribed and edited, with a commentary tracing the history of the pass down to the present day.

Louis II. Marquis of Saluzzo was the author of this, for its epoch, singularly bold undertaking. He was anxious to provide his subjects with a road which would enable them to carry on their trade with Dauphiné and to import the salt of Provence without passing through the frontiers of any other State. Having first assured himself by competent advisers that the scheme of a tunnel was practicable, he in June 1475 applied to the Parliament of Grenoble to co-operate in carrying it into effect. That body was not disposed to accept the project hastily. Before applying to the King or giving any answer to the Marquis, they appointed a commission to take evidence as to the probable advantages of the proposed work—its effect on the royal revenue and the prosperity of the province. The depositions of the witnesses are printed by Sig. Vaccarone.

The business did not come before Louis XI. until December 1477. He saw at once the advantages of the scheme, and took it up warmly. The Governor of Dauphiné replies in the King's name: "Il m'a chargé expressément que le chose fust entreprinse et parachavée, et pour ce vous pry que y besougner car ce sera ung grant bien pour le pays et grant honneur a tous vous que de votre temps ung si grant bien se face." The King was in earnest, and, when at the beginning of 1480 some question between the Parliament and the Marquis threatened to put a stop to the work, he replied promptly to the Marquis's appeal by an order for its immediate completion.

A few weeks later, the Roman Emperor, Frederick III., having heard of what was being done, and anxious, perhaps, to assert his interest in the Debateable Land of the Marquisate, addressed Louis II. in a very characteristic epistle, in which the King of France is completely ignored. Being always looking out from his Caesarean loftiness over the universe to see when any boon is conferred on humanity and to reward the benefactor, he has noticed the admirable and altogether novel enterprise undertaken by Louis of Saluzzo, and, as a mark of his august approval, authorises the Marquis and his successors to levy certain tolls on all merchandise passing by the new road, subject, however, to the obligation to build and maintain a chapel displaying the imperial arms at the mouth of the tunnel, where masses might be said for the souls of "living and dead Roman Emperors." The tolls were probably taken; the chapel was never built.

By the end of 1480 the excavations were finished and the approaches completed on both sides. Commerce at once took advantage of the new route, as is shown by letters patent granted by Charles VIII. to the Marquis in 1483. For the subsequent history of the tunnel we must refer readers to Sig. Vaccarone's narrative. We trust his book may lead to further researches and the discovery of documents throwing fresh light on the ancient condition and history of the Alpine region. For one other such discovery, that of an account of the condition of the glacier passes leading out of Val d'Aosta in the seventeenth century, we are already indebted to Sig. Vaccarone.

DOUGLAS W. FRESHFIELD.

NEW NOVELS.

Democracy: an American Novel. (Macmillan.)

Redeemed. By Shirley Smith. In 3 vols. (Hurst & Blackett.)

One of "Us." By Edmund Randolph, jun. In 3 vols. (Sampson Low.)

Sweetheart and Wife. By Lady Constance Howard. In 3 vols. (F. V. White.)

The Shackles of an Old Love. By Mära. (W. H. Allen.)

The Stolen White Elephant, &c. By Mark Twain. (Chatto & Windus.)

THIS English edition of *Democracy* will be welcomed by many readers whose curiosity has been excited by such reports of it as have come across the Atlantic. The book is so clever, and so rich in a peculiar kind of interest which makes a special appeal to cultivated persons, that it is hardly likely to disappoint anyone who is competent to appreciate the qualities which give it a charm; though, as it is not only a novel, but a satire, it must needs be most thoroughly appreciated by those countrymen and countrywomen of its author who can feel the force of every allusion, and are in a position to amuse themselves by guessing at the identity of the characters. That *Democracy* comes from the pen of an American is, of course, a mere assumption, for the secret of authorship has been well kept, even the question of the sex of the writer being one upon which parties are still divided; but the assumption is a fairly safe one, for, though not absolutely impossible, it is in the highest degree improbable, that anyone not native and to the manner born should have acquired the intimate knowledge of the byways of political life in Washington to which every page of the book bears witness. *Democracy* is the record of an important chapter in the life of a Mrs. Lightfoot Lee, a young widow who, though healthy, wealthy, and wise with the kind of wisdom which can be gained from New York society and "philosophy in the original German," becomes possessed by the demon of *ennui* and consumed by a desire to "get at the heart of the great mystery of American democracy and government." To satisfy this desire Mrs. Lee migrates to the capital, and pursues her enquiries to a point at which she is quite content to enquire no longer. The great mystery, the heart of which is the goal of Mrs. Lee's quest, seems for her to incarnate itself in the person of Senator Silas P. Ratcliffe, described by the newspapers as "the Peonia giant, the favourite son of Illinois," and regarded by both friends and foes as a man with a career before him. For the story of how Mrs. Lee fared with the mystery and with Mr. Ratcliffe the reader must be referred to the book itself, for the record is not one to be briefly summarised. The portrait of the ambitious senator is a powerful and curiously interesting study; and some of the subsidiary sketches (notably those of old Baron Jacobi, the Bulgarian Minister, and Mr. Gore, the historian), though necessarily slighter, are equally telling. The literary workmanship as a whole reminds us of Mr. Henry James; but the new writer's method is more direct and less tantalisingly elaborate than that of the author of *Washington Square*, suggest-

ing occasionally the homelier, because less aggressively analytic, manner of Mr. Anthony Trollope. Cleverness is not the most valuable quality in art, but it is always interesting; and *Democracy* is certainly the cleverest novel which has appeared for some time.

"Shirley Smith," the name which appears on the title-page of *Redeemed*, is probably a *nom de guerre*. "Shirley" has an epicene quality, for, though it sounds decidedly masculine, Charlotte Brontë has made it feminine; and there seems little doubt that this well-told and pleasant story is written by a woman. With the author's previous works I am not acquainted, but it is evident that she has left behind her the mere 'prentice stage of literary development; and the hypothesis just hazarded is based upon the fact that, though all the personages in *Redeemed* are firmly and consistently drawn, the female characters have much more of realisable individuality than their male companions. The most life-like of the men is the wicked Sir Hercules Leigh, but even he is sketched from the outside; while Lucille Howard, Mrs. Romney, and, best of all, Lady Sarah Haldane are clearly studied from within, and are accordingly much more interesting and satisfying. There are single scenes, too, such as that in which Lady Cheston makes love vicariously to Mr. Seatoun, and single passages, such as that describing the effect produced on Mrs. Romney by her knowledge of Arthur Mowbray's profligacy, which could only be written by a clever and refined woman. The story is both interesting and healthy; and in the way of adverse criticism there is hardly anything to be said save that the first two or three pages are an artistic blunder, and that the author's notions concerning the comparative social standing of a surgeon and a "doctor" seem somewhat hazy.

Mr. Edmund Randolph has produced a very amusing book which will be equally popular in the drawing-room and the smoking-room; but *One of "Us"* is less a novel than a series of bright social sketches strung together on a thin thread of connecting narrative. Mr. Randolph has both humour and wit; and, though the farcical element in his book may seem to some sober readers a little too predominant in a work which is not, like Mr. Burnand's *Happy Thoughts*, avowedly comic, there are no violations of good taste. And nowadays, when so much of our fiction is sicklied o'er with the pale cast of thought, one can sincerely welcome a book of which—if the parody can be pardoned—it may be declared, "thought is not, in amusement it expires." As *One of "Us"* can be put down and taken up at any time "without solution of continuity," it is an invaluable companion for the odd ten minutes.

It is to be hoped that Lady Constance Howard will live to regret the publication of *Sweetheart and Wife*. Everybody knows that a book which is the very reverse of edifying may have artistic qualities which in some sort vindicate its right to exist; but the critic must be indeed complaisant who can find either art or edification in Lady Constance Howard's story of an illicit love, the main incidents in which are a series of rapturous embraces described with an elaboration which

is nothing less than sickening. During the first stage of the passion for each other of Erroll de Grey and Lady Magdalen Hillsborough he is married and she is single; during the second stage he is a widower and she a married woman; and it is difficult to say which portion of the story is the more unpleasant. Miss Rhoda Broughton has provided her readers with some full-flavoured situations; but even Miss Broughton is left far behind by the chapter in which Magdalen after her marriage is held to her lover's breast "in an embrace so eager, so tender, so longing, that the very life seemed to ebb from her in delicious ecstasy, while kisses the most passionate, the most self-sacrificing [what can be the meaning of a self-sacrificing kiss?], the most forcible and reckless, were rained by Erroll's impassioned lips upon her eyes, her hair, her willing, hungry lips that had fasted so long in silent, hopeless misery for the touch of his lips upon hers."

In spite of this sad stuff, of which there is a great deal too much, it must in fairness be said that Lady Constance Howard has the gift of constructing and telling a coherent story, and there seems to be no reason why she should not some day produce a book as readable as *Sweetheart and Wife*, and considerably less unpleasant.

All that can honestly be said in favour of *The Shackles of an Old Love* is that there is only one volume of it, but, as this one volume contains 377 closely printed pages, even this solitary merit is subject to large deductions. Had "Mara" devoted the amount of time spent in collecting words and phrases from half-a-dozen living and dead languages to the acquisition of such acquaintance with English as is possessed by the ordinary school-girl, her book would have been considerably better than it is at present; but even then it would have been deplorably bad. The feat of producing a novel which is thoroughly absurd, and yet not in the least amusing, is somewhat difficult; but it has been performed, apparently without effort, by the author of *The Shackles of an Old Love*. As the story is quite unreadable, enough—perhaps more than enough—has been said of it.

Mark Twain's new book bears, as might be expected, a very close resemblance to its numerous predecessors; and, as those who enjoy his peculiar kind of humour do not seem soon to tire of it, there is little doubt that they will give *The Stolen White Elephant* a cordial reception. Some of the papers will not be new even to readers on this side of the Atlantic, for they have appeared in American periodicals which circulate here, and have, moreover, in one or two instances been reproduced in English newspapers; but this fact will not seriously interfere with the popularity of the volume. The story about the white elephant is by no means the best in the book, for the burlesque of detective procedure in the United States is too extravagant to be really funny; but several of the sketches are decidedly amusing; and, though there is nothing here so good as the account of Buck Fanshawe's funeral in *The Innocents at Home*, the volume as a whole is quite up to its author's average.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

THE best that can be said of Mr. Adolphus Ward's little volume on Dickens, in the "English Men of Letters" series (Macmillan), is that it betrays the endeavour to appreciate the master; and the worst that can be said of it is that the writer remains, nevertheless, without a full appreciation of Dickens's humour, though with much acknowledgment of his pathos. Mr. Ward is a careful student, and has read and thought. He does not fall into the error of intelligent young men from Oxford, with whom it is rather the fashion nowadays to consider Dickens as wholly for the vulgar and Thackeray as something greater than a genius—a gentlemanly person. Mr. Ward knows better than to judge two great artists by this latest standard of the drawing-room, about the last that anyone fit to be a critic—that anyone detached enough from the class-prejudices of a moment—would apply to a creator of fiction. Mr. Ward's standpoint is not that of a corner in which the negative virtues of faultlessness and politeness count for all. He is sufficiently out in the open to be aware of the place that Dickens has filled in the national life, and to give him the credit that he cared for the most—that of a genius thoroughly in sympathy with the most humane movements of his time, and one able to add appreciably to the better feelings of the race. Mr. Ward understands that the impression made by Charles Dickens upon nearly two generations of readers and writers is indelible; but, when he comes to details, his criticism is apt to have the somewhat tame defect of obviousness. He does not tell us much that is new. Not to tell us anything at all that is new is yet, it may be, sufficiently to fulfil the function of an intelligent young writer asked to discourse to a popular audience about some minor classic; but with Dickens how different is the case! Dickens is known to everybody. Excellent criticisms upon Dickens—Mr. John Forster's in the familiar life, and a score of others—are known to everybody. So Mr. Ward's task was difficult. A little workmanlike and industrious boiling down of other folks' materials could here be of no avail. The materials were in everybody's possession. That was Mr. Ward's misfortune. He has, we feel sure, done his utmost to overcome it. But his efforts have not been entirely successful. He has possessed information and industry and sound sense. He has wanted originality in a matter as to which it would in any case have been hard to be original.

MR. AUSTIN DOBSON's selection of *Eighteenth-Century Essays*—the penultimate volume of the "Parchment Library" (Kegan Paul, Trench and Co.)—is an extremely happy one. It shows not only much *à propos* reading of eighteenth-century history and social history, but likewise a nice discrimination as to the examples of the eighteenth-century essay which it was fitting to include. No better choice could have been made, we venture to think, as a whole, than that which Mr. Dobson has made, just as it is certain that no better choice of an editor could have been made than that which fell upon Mr. Dobson. Few contemporary writers are so completely in possession as Mr. Dobson of that "slower pen"—and that carefully sharpened one—which belonged to the eighteenth-century men of letters. As to the editor's selection, it includes thirty-four papers, ranging from the work of Steele to that of the Scotchman Mackenzie. In Mackenzie's time the "slower pen" was fairly on the way to become hastened and spoilt. The best essayists—nearly all the essayists—represented in this volume produced things which must be better liked at a fourth reading than at a first. Their occasional writings had the finish or the force of literature. Few men nowadays have time

to possess these, or to read them in bulk, and so the "Parchment" volume is on all accounts welcome. We have tried our eyes very painfully over the exquisite but diminutive print.

The Speeches and Table-talk of the Prophet Mohammad. Chosen and Translated, with Introduction and Notes, by Stanley Lane-Poole. (Macmillan.) When we have once got over our surprise at finding Selections from the Kuran following upon Selections from Wordsworth and Byron, and when we have also reconciled ourselves to the somewhat misleading title, we have nothing but praise to give to this little book. It represents that result of historical criticism (which it is too much the fashion to ignore) by which the past and its literature are made to live for us in a way that was unattempted till the present generation. Criticism is not all destructive. Indeed, it would be more true to say that its real work is but now opening before us. Here, for example, we have not only translations from the Arabic turned out with scholarly precision and arranged with a view to their historical order, but also a sketch of the life of Mohammad and of his surroundings which does not overwhelm the reader with strange facts, but presents a faithful and simple picture to his mind. It is hardly too much to say that the ordinary English public have never before had the opportunity of learning what manner of man Mohammad was, and what the religious and ethical teaching of the Kuran is. What Dr. Rhys Davids has done for Gautama the Buddha and his creed, Mr. Lane-Poole has here done for the founder of Islam. And if Buddhism seems more closely akin to certain philosophical ideas of the time and to the modern temperament, the importance of Mohammadanism (if Mr. Lane-Poole will let us use the word) is far greater from the historical and political standpoint. In the view of passing events, it cannot be too often and too loudly repeated that Mohammad was neither impostor nor lunatic. What he was, can now be read by anyone in this last addition to the "Golden Treasury Series."

Five Minutes: Daily Readings of Poetry. Selected by H. L. Sidney Lear. (Rivington.) This little book falls somewhere between the old-fashioned anthologies and the modern "birthday books." It consists of a selection of poems, some short, some longer, arranged for every day of the year. And as the Preface is dated "The Close, Salisbury, Whitsuntide," we may add that the year is the year of the Church rather than of Nature. The title is intended to convey a suggestion that a few minutes every morning may profitably be given to committing a few verses to memory. The selection itself is in many respects notable. It omits much—very much—with which all are familiar. Unless we are mistaken, Campbell and Mrs. Hemans (to mention no other names) are entirely absent. The Church poets—a long series, from Herbert and Quarles to Neale and Newman—are numerously represented, though there is but very little from Keble. There is much from Crabbe, and we are thankful for it all. And living authors have been very generous to the compiler, who has not, for his part, corrected the press so carefully as he should have done. On p. 76 we have "Browning, Art Vogler;" and on p. 93, "George Eliot, The Legend of Tubal." We cannot, either, reconcile ourselves to the spelling *Eschylus*.

WE are much behindhand in noticing the successive issues of Mr. W. J. Rolfe's pretty editions of Shakspeare's plays in separate volumes. The last we have received is "Timon of Athens," June 8; and before that came the "Two Gentlemen of Verona" (May), "Love's Labour's Lost" (April), "Merry Wives" and "Measure for Measure" (March). At the

pace at which these editions are turned out, their excellence is astonishing. In only one point have we found the latest information missed, and that was in the non-notice of Mr. Sidney L. Lee's interesting paper on the historicalness of the leading personages and some of the incidents in "Love's Labour's Lost." On the other hand, Mr. Rolfe has included in his latest critical notices, among those by Verplanck, Coleridge, Hazlitt, Knight, Dowden, Furnivall, &c., several hitherto unprinted and very interesting extracts from the papers of the late Charles Cowden Clarke, which Mrs. Cowden Clarke has placed at his disposal. This is a distinct gain. In "Timon of Athens" Mr. Rolfe has carried out Mr. Furnivall's suggestion that the spurious part of the play should be printed in smaller type, and thus every reader can at once judge for himself whether the lines between genuine and non-genuine work are rightly drawn. To all the plays are appended Mr. P. A. Daniel's valuable Time Analyses of them as dramatic performances. In the treatment of his text Mr. Rolfe is not quite so conservative as the new school of English editors, but he is immeasurably superior to Hudson, whose wanton changes of Shakspeare's words are simply lamentable.

NOTES AND NEWS.

WE regret to hear that the state of health of the historian Mr. John Richard Green is causing anxiety to his friends.

THERE is a treat in store for the Bewick-worshippers. Thomas Bewick's daughter still survives, at the age of ninety-two; and, by her desire, a "Memorial Edition" of her father's works is to be produced in a limited edition, with impressions from the original wood-blocks. It is to be a local work in every sense, as the press-work is to be done at Newcastle in the great engraver's house, and even the paper is the product of a Northern mill. The printer, whose competence and practical skill are undoubted, is confident that, by the use of improved methods now in vogue, he can, without tampering with the wood-blocks, produce impressions equal to the best of the old ones, and give the world a book that shall be worthy of the occasion and do credit to everyone concerned in the undertaking. It is to be in five octavo volumes—Birds (2), Quadrupeds (1), Aesop's Fables (1), Memoir of Bewick (1)—and only 650 copies will be printed. We have little doubt of the success of the "Memorial Edition," which will probably in a few years' time command in the market a price higher than that of subscription. Mr. Quaritch, who is to publish the book, will give all the necessary information to intending subscribers.

THAT indefatigable worker, Mr. R. N. Cust, is engaged upon a book treating of the modern languages of Africa, somewhat similar to his useful *Modern Languages of the East Indies*. It will classify, condense, and arrange the scattered knowledge on the subject, following the most esteemed authorities. A linguistic and ethnical map has been specially prepared by Mr. Ravenstein to illustrate the volume; and in the Appendix will be a bibliography exhibiting all the grammars, dictionaries, translations of the Bible, &c. The work will be published by Messrs. Trübner and Co.

AN influential deputation, including the Greek Archbishop, the Cadi, and Mufti, waited upon the Governor of Cyprus on Thursday, June 15, to present a petition for the formation of a museum in the island. The Governor approved of the scheme; a council was forthwith appointed, and held its first sitting, at Government House, the same day. Mr. H. H. Kitchener, R.E., was appointed curator

of the museum and hon. secretary. Subscriptions to the amount of £110 were announced. Subscriptions are urgently needed, and will be acknowledged by the hon. secretary, Nicosia, Cyprus.

PROF. PEABODY, of Harvard, is ending his year's holiday in England and Scotland, and will return to the United States early in September. Prof. Corson, of Cornell, will spend his vacation in the Channel Islands.

MR. FURNIVALL is just putting together for the New Shakspeare Society his collection, from friend and foe, of fresh allusions to Shakspeare, 1592-1692, beyond the 353 that were in the second edition of Dr. Ingleby's *Centurie of Frayse* issued by the society. He has above 300 of these fresh allusions, and will feel obliged by the contribution of any more that Shakspeare students may have lying by them.

SIR ROBERT TORRENS has written an essay on *The Transfer of Land by Registration under the Duplicate Method operative in British Colonies*, which Messrs. Cassell, Petter, Galpin and Co. are about to publish for the Cobden Club.

Dante Gabriel Rossetti: his Work and Influence, is the title of an essay by Mr. William Tirebuck which will be issued very shortly by Mr. Elliot Stock.

MR. ALEXANDER GARDNER has in the press a volume of *Selections from Wordsworth*, edited by Mr. J. S. Fletcher, who has also written an Introductory Memoir.

MR. T. FISHER UNWIN will shortly publish a work treating of surnames connected with Lincolnshire, and particularly with Grantham. It will be entitled *Our Noble Selves*.

THE publishing partnership of W. and A. K. Johnston has been dissolved by consent, and for the future the business will be carried on at 6 Paternoster Buildings by Mr. A. Johnston.

SIR JOHN MACLEAN is preparing for publication (by subscription) *The Annals of Chepstow Castle*, left in MS. by the late John F. Marsh. The work, which was the result of much research, will give a complete history of the castle and of its custodians from its first erection down to the present time.

MR. A. M. E. SCARTH will shortly publish by subscription (with Mr. Peach, of Bath) a short history of the Old Catholic movement, with references to earlier kindred movements, and as leading up to a confederation of independent national churches. Three chapters will be devoted to the Church of Utrecht, from which the Old Catholic body received their orders.

THE City financial journal, *Money*, has despatched Mr. Charles Marvin to Russia upon a special mission of enquiry into the actual condition of Russian finance, particularly with regard to the rumoured issue of a new foreign loan and the state of the railways. After completing his investigations at St. Petersburg, Mr. Marvin will proceed into the interior and report upon the National Exhibition now being held at Moscow.

MR. ROBERT HOLT, bookseller, of Shudehill, has presented to the Manchester Free Library the copy of Caxton's *Chronicles of England* (Wynkyn de Worde, 1497) the discovery of which in March of this year caused so much stir among bibliophiles.

A GREAT assistance has been rendered to scholars by the printed Index of the early wills in the archiepiscopal registers at Lambeth, issued with the recent numbers of the *Genealogist* edited by Dr. Marshall. It should be remembered that the Palace Library is open to the public almost daily, and that modern books are lent out to the clergy and the laity in the

parishes of Lambeth, Southwark, and districts of Westminster.

WE have more than once noticed the system of publishing novels as *feuilletons* in a number of local newspapers which Messrs. Tillotson and Son, of Bolton, have so largely developed. They now announce no less than seven new works to be issued in this way. Among the writers are Mrs. Oliphant, Miss Braddon, Miss Helen B. Mathers, Mr. Clarke Russell, and Mr. B. L. Farjeon.

MESSRS. J. NISBET AND Co. will henceforth publish the *Homiletic Magazine*, edited by the Rev. F. Hastings.

FOR the Browning Society's evening of music and recitations on Friday, June 30, Mr. J. Greenhill composed a setting to Mr. Browning's "Lovers' Quarrel" for his pupil, Miss M. Adderley; and Miss Carmichael's MS. setting of "A Woman's Last Word" was also to be sung, with Virginia Gabriel's "At the Window" from "James Lee's Wife," Mrs. Reinagle's "In a Year," &c.

PROF. INGRAM, the librarian of Trinity College, Dublin, has issued some separate copies of his very interesting paper on "Two Collections of Mediaeval Moralised Tales" belonging to the diocesan library at Derry. The first is of the fourteenth century; the second is an inferior duplicate of a MS. of the fifteenth century, in the library of Trinity, Dublin, and contains the *Speculum Laicorum*, &c. The first volume is "called in the Catalogue Harrison's Manuscript," and belonged unquestionably to the William Harrison, Rector of Radwinter and Canon of Windsor, who wrote the "Description of Britain" in Holinshed's *Chronicle*. It was in and from this Derry library that Mr. Furnivall was lucky enough to find and get Harrison's MS. *Chronologie* that was supposed lost (see his Forewords to Harrison, part I., New Shakspeare Society, p. v. note). In the second part of the first Derry MS. is a French verse:

"quod Anglice dicitur

Whan þe nyþing [miser] is ded, and lyþ by þ' wowe
[wall]
Comeþ a prout zong man and wæþeþ [wooth] his
love
Drynkeþ of his broun ale and et of his hlove [eats
off his loaf]
And singeþ for his saule gyvelgove."

As the last word may be new even to the Philological Society's Dictionary, we have reprinted the verse, and now add the French, to throw such light as it can on "gyvelgove":

"Quant ly avers et mort et gyt south la bere
Vient un loefne bachelier, e daunye sa bele
Boit de souyn vyne e mouat sa sele
Et chaut pur saime va la ly durele."

Prof. Ingram prints nine of the curious tales in the *Speculum*, and several extracts from the other volume, including passages of Scripture, "on account of the frequent and sometimes curious variations which occur in them from the received text of the Vulgate."

MESSRS. ROBERTS, of Boston, U.S., announce a reprint of the *Dial*, the organ of New England transcendentalism, which only lived for four years (1840 to 1844), but during part of the time Emerson was editor. The regular contributors also included Margaret Fuller, Theodore Parker, George Ripley, Henry Thoreau, and William Channing. The reprint will make four volumes; and an additional volume will contain an Index, and *ana* about the contributors by the Rev. G. W. Cooke.

THE following announcement is quoted from the *New York Publishers' Weekly*:—"Richard Henry Stoddard is preparing a series of English and American poets—American for the English market, and English for the American market."

MESSRS. LITTLE, BROWN AND CO., of Boston, U.S., announce a work by Mr. George E. Ellis entitled *The Red Man and the White Man in North America, from its Discovery to the Present Time*. Special attention has been given to the Indian system of land tenure, to missionary efforts among the Indians, and to a comparison of their treatment by the Spanish, French, and English, and by the United States Government.

THIS day was to be published at Paris a book that has aroused no little interest. It is from the pen of M^{me}. Adam (Juliette Lamber), and is entitled *La Chanson des nouveaux Epoux*. The frontispiece is a portrait of the writer; and there are besides ten drawings by Doré, Detaille, Lefebvre, Munkiesy, and other well-known artists. Only 400 copies are to be struck off; the price is 200 frs. per copy.

THE Boston *Literary World* for June 3 gives a bibliography of Victor Hugo, including sixteen of his unpublished works. To some extent this list is confirmed by M. Jules Claretie in the *Temps*, who writes that Victor Hugo has in his portfolio a drama of modern life, entitled "La Faim," a third series of "La Légende des Siècles," a volume of political satires, and an epic called "La Fin de Satan." Victor Hugo is said to have declared that he should leave ready for the press almost as many volumes as he had published.

THE second and third numbers of *El Folk-lore Andaluz* contain two very useful articles by Señor García Blanco, "Filología Vulgar," on the Andalusia dialect, with especial reference to Latin and Hebrew sounds. "El Folk-lore del Perro," by Don Antonio Machado y Nuñez, and the "Supersticiones populares Andaluzas" show how well this new society is working. Similar folk-lore societies are being formed in Catalonia, Estremadura, the Basque Provinces, the Asturias, and even in Cuba and in the Canaries.

AN important collection of *Cantos Populares Españoles*, with music to many of them, selected by Señor F. Rodríguez Marín, is announced for publication by Francisco Alvarez and Co., of Seville, in three volumes of 500 pages each. The subscription for the whole, paid in advance at Seville, is 22 frs. 50 c.

PADRE F. FITA has nearly terminated his work on "Six Inedited Spanish Councils." These Councils contain matter of great interest concerning the acquittal of the Templars in Spain, and on the treatment of the Jews in the first half of the fourteenth century.

M. HERZEN has issued (Lausanne: Benda) a reprint of the little work which his father, Alexander Herzen, the well-known Russian refugee, wrote in 1864 upon Garibaldi's triumphal reception in London in that year and his speedy departure from this country. It is entitled *Camicia rossa*.

PROF. TRAUTMANN has just issued his bibliographical part of *Anglia* (vol. v., part 2), in which the following works are noticed:—A. Brandl's edition of *Thomas of Ercildoune* and G. Lütke's *Erl of Tolous and the Emperes of Almayn*, both in Weidmann's series of critical English editions; the *Catholicon Anglicum*, edited by S. J. Hertridge. R. H. Hutton's *Sir Walter Scott* ("English Men of Letters" series) is appropriately noticed by Dr. A. Brandl; E. Eichenkel treats of O. Zielke's edition of the Middle Age fairy tale, *Sir Orfeo*, and discusses at some length the valuable work by Prof. Schipper on *Englische Metrik* (part i.); Prof. Trautmann points out, with a well-deserved word of praise, the contents of Dr. Horstmann's new series of "Old English Legends," a large volume with a considerable introduction—taking occasion to debate the authorship of the legend of St. Erkenwald. Dr. Tanger has an explanation as to his paper on "'Hamlet' of

Quarto 1, Quarto 2, and the First Folio: their Relations to Each Other" (Shakspeare is responsible for two battles of the wits recorded in this number). The editor, in dealing with two pamphlets by D. Asher and G. Körting, makes some remarks on a subject which he has much at heart—the instruction in Modern French and English given in German public schools.

UNDER the title of *Combat du cap Ortégal* (Paris: Chaix), M. Gemähling has published an interesting historical document, being a description of the naval engagement which followed one month after Trafalgar. It was written at the time by M. Gemähling's father, who then commanded a French ship, and was captured after an honourable resistance. The English were commanded by Sir John Strachan.

M. ANDRÉ LEBON has published (Paris: Plon) a volume entitled *L'Angleterre et l'Émigration française de 1794 à 1801*, which throws much new light upon the relations between the British Government and the banished courtiers of Louis XVIII. The author has made use of unpublished documents in our Record Office. A Preface to the work is contributed by the historian, M. Albert Sorel.

WITH reference to a notice of Mr. J. H. Ingram's *Claimants to Royalty* in the ACADEMY of last week, a correspondent writes that the last Count of Albany died about one month ago, not eighteen months. It was his father who died in 1880.

IN the letter on Walton's *Compleat Angler* which appeared in our last week's number, Mr. Holford's name was inadvertently spelt Halford twice. The copy of Walton referred to belongs to Mr. Holford, of Park Lane.

ACKNOWLEDGMENTS.

WE have on our table the following pamphlets, &c.:—*The Revisers and the Greek Text of the New Testament*, by Two Members of the New Testament Company (Macmillan); *The Recovery of St. Thomas*: a Sermon preached in St. Paul's Cathedral on April 23, 1882, with a Prefatory Note on the late Mr. Darwin, by Canon Liddon (Rivingtons); *Deliver us from Evil*: a Second Letter to the Bishop of London in answer to Three Letters of the Bishop of Durham, by Canon Cook (John Murray); *The Church and the Ministry*: a Review of the Rev. E. Hatch's Bampton Lectures, by the Rev. Charles Gore (Rivington); *Great Britain and Rome*; or, Ought the Queen of England to hold Diplomatic Relations with the Sovereign Pontiff? by Mgr. Capel (Longmans); *An Exposition of Isaiah lii. 13, 14, 15, and liii.*, delivered before the Council of the Senate on April 28, 1882, by S. M. Schiller-Szinessy (Cambridge: Deighton, Bell and Co.); *A Reply to Dr. Farrar's Answer to Sir Edmund Beckett's "Should the Revised New Testament be Authorised?"* (John Murray); *The Collects rendered into Plain, Easy Verse*, for School and Family Use, by the Rev. E. W. L. Davies (Bagster); *Prayers for Every Hour*, by Day and by Night, Second Edition (Parker); *A Census of Religions*: Three Essays, by the Right Hon. J. G. Hubbard (Longmans); *Mr. Tennyson's "Despair"*: a Lecture on its Moral Significance, by Thomas Walker (Elliot Stock); *Modern Dissent*: What is It?—a Retrospect and a Prophecy, by Walter Carey (Simpkin, Marshall and Co.); *Thoughts on the Evolution Theory of Creation*, by the Rev. John Andrew (Marcus Ward); *Fragments from the Early History of the Christian Church*, Parts I. and II. (James Nisbet); *Present Day Tracts*, Nos. I. to V. (Religious Tract Society); *The Faiths of the World*, Lectures V. and VI. (Blackwood); *Faith or Unfaith? a Modern Phase of the Question*

discussed in Two Letters to a Guardian, by An Earnest Layman (Provost); *A Critical Examination of Bishop Lightfoot's Defence of the Last Petition of the Lord's Prayer*, by the Rev. T. H. L. Leary ("Christian Opinion and Revisionist" Office); *Bible Words and Phrases*, explained and illustrated, by Charles Michie (Edinburgh: Macniven and Wallace); *The Clergy*; or, Truth and Unity, by W. H. Trenwith (New York: J. W. Pratt); *De la Sépulture de Jésus-Christ*, par A. Jameson (Paris: Leroux); &c., &c.

ORIGINAL VERSE.

IN THE HEART OF THE FENS.

GREEN breadths, red oxen, fade to far gray skies—
Skies black where gathering rain-bursts may be seen,—

With many a plashy waste and isle between;
Slow the gaunt poplars wave, the peewit cries;
Smit with rough blasts each whitened osier sighs,
And cresses flame amid the dreary scene,
Where the tall iris flaunts, a water queen;
O'er leagues of sedge their pale, wan radiance flies,
Long aeons here unchanged did nature reign,
Till faith breathed into her a soul divine
And scattered darkness. In the grassy main
Far-gleaming note that peak,—that tower shine;
There, ringed by poplars, holy Guthlac's fane
O'er reedy meres greets Pega's sister shrine.*

M. G. WATKINS.

* Crowland Abbey and Peakirk.

MAGAZINES AND REVIEWS.

THE third number of *La Revue de Droit international* for the present year commences with an interesting paper on "The Vestiges of an International Law in China," by Dr. W. A. P. Martin, President of Tungwen College at Peking. The paper is, in fact, a French version of a memoir read by the author at the Congress of Orientalists held at Berlin in September 1881. Dr. Martin has been the Director, since 1868, of a college established by the Chinese Government at Peking for the education of the sons of mandarins who contemplate an administrative and diplomatic career, where they may study the languages and sciences of Europe in Chinese translations of the best European works. The modern empire of China, which may be said to date from the third century before the Christian era, was established upon the ruins of a more ancient system, under which the Chinese territory was distributed among a group of ten principal States, connected together by a certain feudal dependence on a common Sovereign, to whom they rendered homage under the title of Tien-Tzeu, or Son of Heaven. This feudal organisation was gradually replaced by a confederation of independent principalities recognising a nominal suzerain; and such an order of things, which lasted down to the third century before the Christian era, gave rise to relations of war, as well as of peace, between the various members of the confederation, whose intercourse came gradually to be regulated by a system of rules analogous to an international code. The great "holocaust of books" which the conqueror Chi-Hoangti, "the first of autocratic Sovereigns," effected in the middle of the third century before Christ has destroyed all official records of these rules; but traces of them are to be found in the writings of Confucius and of Mencius, and in philosophic works of the fifth century before Christ, as well as in the "Tcheo-li," or book of rites of the dynasty of Tcheo. This latter work, which dates from the eleventh century before Christ, and was compiled under imperial authority, throws considerable light on the darkness which would otherwise envelop the feudal period. The present Chinese empire was the creation of

"Chi-Hoangti," already mentioned, who, in the year 246 before Christ, established his supremacy over the other princes of the confederation. He built the Great Wall of China, and has handed down to his successors, who still bear the title of "Hoangti," a centralised system of government, built up on the ruins of the ancient feudal constitution, which is, apparently, as indestructible as his Great Wall. Prof. M. F. de Martens, of St. Petersburg, follows with a short article on "The Foundation of International Law," which is intended to form part of a treatise on International Law shortly to be published. Dr. Molengraaff, of Amsterdam, continues his article on "The Contract of Affreightment," which will be the subject of discussion at the approaching Conference of the Association for the Reform and Codification of the Law of Nations to be held at Liverpool on August 8 next. His views differ somewhat from those propounded by Mr. Richard Lowndes, of Liverpool, at the Cologne Conference of last year, as well as from the scheme drawn up at Sheffield in 1865 under the presidency of Sir Robert Phillimore, and known as "the Sheffield Rules." Mr. John Westlake, Q.C., continues his article on "La Doctrine anglaise" in matters of private international law. Prof. Louis Renault, of Paris, contributes a second article on "La Jurisprudence française" in matters of private international law. A notice follows of the proceedings of a Commission of the Institute of International Law, which met at Wiesbaden in September 1881 to consider, among other subjects, the application of the European Law of Nations to Oriental States, when Prof. M. F. de Martens, of St. Petersburg, presented a report. An important consultation of the members of the same Commission is also published on the subject of the principles of prize law laid down in a judgment delivered by the Supreme Court of the United States in 1863 in the case of the neutral barque *Springbok*. This consultation is signed by Profs. Arntz, of Brussels; Asser, of Amsterdam; Bulmerincq, of Heidelberg; Gessner, of Berlin; Hall, of Oxford; de Martens, of St. Petersburg; Pier-Antoni, of Naples; Renault, of Paris; Alberici Rolin, of Gand; and Sir Travers Twiss, Q.C., of Oxford. Prof. Saripolos, of Athens, has furnished a brief reply to Mr. F. S. Reilly's paper on the recent English legislation for the Island of Cyprus. Prof. Saripolos is a native of Cyprus, and he wishes to see the legislation of the kingdom of Greece introduced into his native island. A very interesting bibliography concludes the number, which notices more especially the *Rechts-Lexicon* of Prof. von Holtzendorf; the "Right of War and the Precursors of Grotius," by Dr. Ernest Nys, of Brussels; "International Maritime Law," by M. Perels, Counsel to the German Admiralty at Berlin; "Enemy's Property under a Neutral Flag," by Dr. de Boeck, of Paris; "The Extradition of Delinquents and the Right of Asylum," by Dr. von Holtzendorf; "Is it desirable that there should be an Identity of Criminal Law among the European States?" by Dr. Franz von Liszt; and "Austria-Hungary and Roumania on the Question of the Danube," by Prof. Ursiano Valerian, of Jassy. Other interesting recent publications by Italian and Swiss jurists complete the list.

In the *Revista Contemporanea* of June 15, Señor Jordana y Morera gives some bibliographical notes on the botany of Tetuan and its neighbourhood, extracting largely from Hooker and Maw, but stating that much still remains to be explored. A lyrical poem, by Camposamor, on the "Utility of Flowers," treats of them as the playthings of childhood, the souvenirs of love, and consolations in death. In his notes on the MSS. of the

"Archivo histórico nacional," Ubique has some remarks on the development of the Spanish language. In a document of A.D. 927 he finds some words still in use, a great advance in 1017, and the idiom almost fully formed in 1234. "The Last Sigh," by V. Tinajero, is a highly aesthetic, but not very intelligible, description of a painting of the Crucifixion by J. A. Casares. The "Juventud Dorada" of A. de Mentaberry deals with the reigns of Charles VII. of France and Henry IV. of Spain. "The Expedition to Italy in 1849," by Gen. de Cordova, is drawing to its close with the flight of Garibaldi.

THE two first quarterly numbers of the *Revue de Linguistique* for the current year contain some interesting articles. Padre F. Fita begins the publication of lib. iv. of the *Codex Calixtinus* of Compostella. A valuable study of the Gascon dialect of Bayonne from the archives of the town is by M. E. Ducéré. M. V. Henry concludes his Afghan studies. Prof. J. Vinson contributes a lecture on the French East Indies and on Indian studies in 1880-81, in addition to papers on agglutination and on the American languages; while L. Adam, in a paper on "La Linguistique et la Doctrine de l'Evolution," asserts that the development of language forms no exception to the theory.

THE present number of the *American Antiquarian and Oriental Journal* has an article by A. W. Williamson on the "Dakotah Languages and their Relations to Other Languages," in which he points out that, both physically and in language, the Dakotahs approach much more nearly the Indo-European type than do the other Indians, from whom in the structure of their language they are widely separated. Mr. John Campbell compares, with illustrations, the lately discovered Hittite characters with those used by the Davenport mound builders. Another usefully illustrated article is that on a "Find of Ceremonial Axes in a Florida Mound," by A. E. Douglas. The editor has an essay on "Ancient Temple Architecture," also illustrated.

THE THIRD PART OF THE SUNDERLAND SALE.

THERE is no lover of books whose mind must not fill with wonder at the sustained splendour of the riches displayed by this Catalogue; it must also fill with dismay at the scattering to the four winds of a collection whose chief value consists in the completeness of its stores on special authors, or special epochs of bibliography. Of the great classical authors not only is each *ed. princeps* to be found, but every other early or curious or beautiful edition. Thus, there are more than forty *Martials*, all dating before 1700, and six of them before 1480. There are fifty-five *Juvenals* (most of them with *Persius*), nine of them before 1480, and many curious and beautiful, either for binding, or for material (a Lyons counterfeit on vellum). There are first editions of some thirty classics, many of them of extreme beauty and rarity; there are ten splendid books printed on vellum; and, in addition to these curiosities, there are large and curious materials, not only for French history, as the compiler observes, but for Italian (chiefly between Nos. 5532 and 5587), Turkish, Spanish (6202-28), and American history. Many forgotten histories, travels, and reflections will meet the eye of the specialist on these subjects all through the Catalogue. The editions of *Horace* (6352-533) are a library in themselves, and contain all sorts of curiosities; nowhere could the bibliophile better compare the varieties of type in the splendid old Italian presses of the fifteenth century. But there are also Spanish and French editions, such as the vellum

copy from Caen, and the best old English, such as those of Pine and Foulis.

Any attempt at enumerating the treasures is so idle that one turns from the task with a feeling of curiosity as to where money can be found to give fair prices for such a collection. I will add a few words on the most interesting Greek types indicated in the part before us. First in interest is, doubtless, the great Florentine Homer of 1488, a book in itself beautiful, and printed in the most charming of Greek types, containing, moreover, all the extant poems ascribed to Homer. However valuable, it can hardly be described as *very* rare, for Brunet says forty copies (!) were known in England and elsewhere. One hears of three in the Eton Library, Lord Spencer has one, Lord Cowper has one, and there was one (a poor copy) lately at Mr. Quaritch's, for which £100 was asked. But this book, together with the very rare *Batrachomyomachia* in red and black printing, the Milan *Isocrates* of 1493, and the Florentine *Lucian* of 1496, affords specimens of what Greek printing was before it was ruined by Aldus. Of these books the *Lucian* is one of the most splendid copies of any classic I ever saw, but the type approaches the Aldine type, and is quite inferior to the *Isocrates*. The *Batrachomyomachia* (1486) is by far the rarest, with a beautiful type, but very rude printing. This is the first Greek classic ever printed; the first Greek book is also in the list, *Lascaris' Grammar* of 1476. The type of this book is very like that of the Florentine Homer. Even more interesting in the history of Greek printing are the editions of *Lactantius* and *Macrobius* in the present volume. The *Lactantius* of Subiaco in 1465 is the first book honestly using Greek types, the rude attempts in *Fust* and *Schoeffer's Cicero de Officiis* being unworthy of notice. The printers *Sweynheym* and *Pannartz* seem not to have had the types ready till the first ten leaves were printed, as is pointed out for the first time by Mr. Lawler here. They shortly after quarrelled with the monks, and removed to Rome, where they brought out new editions of *Lactantius* in 1468 and 1470. The latter (like the *Aulus Gellius* of 1469) shows Greek type in the quotations; but the *Lactantius* of 1468 ought to prove whether the printers did, or did not, carry their type of 1465 with them. The next earliest use of Greek type is the Venetian *Lactantius* of Adam in 1471, and then the *Macrobius* (1472) of Nic. Jenson. All these books are in the Catalogue, so that the whole history of the incubation of Greek printing is contained in the books of this section of the *Sunderland Library*. To have these documents together is of inestimable value; it is earnestly to be hoped that some rich collector will endeavour to acquire them all.

The small number of titles under the heading *Marlborough* suggests that the books of interest concerning the great Duke have been very properly retained in *Blenheim Palace*.

J. P. MAHAFFY.

THE ASHBURNHAM MS. OF THE YORK MYSTERY PLAYS.

WE are glad to hear that Lord Ashburnham has at length consented to the publication of his unique fifteenth-century MS. of the *York Mysteries*, which has never been printed, though its existence has long been known. With much liberality, he has placed it in the hands of Miss Toulmin Smith, who is preparing to edit the whole, with notes and a short introduction, the *Delegates* of the Clarendon Press having agreed to publish the volume.

The collection is an important addition to our early drama; it contains forty-eight plays—more than are found in any of the other three great collections, which have, Coventry

Plays forty-three, Towneley Mysteries thirty-two, and Chester Mysteries twenty-four plays. The subjects of the first eleven York pieces are taken from the Old Testament, as far as the flight of the Israelites and the drowning of Pharaoh in the Red Sea; the remainder are taken from the New Testament, the Gospel of Nicodemus, and some of the Marian legends. The Biblical narrative is closely followed in many parts. The handwriting is that of about 1450, but the composition and other facts point to an earlier date for the plays. They comprise several interesting varieties of metre—among the rest, some fine alliterative rhyming verse. The volume was, in all likelihood, the official "register" of the plays belonging to the Corporation of York, whose duty it was to assign the performance of the plays to the different crafts. We know from Drake, and from the evidence of the volume itself, which must have been in active use after 1553, that alterations were sometimes made by the performers, as well as revision of the text to suit later taste. Some interesting points arise as to the authorship of the plays. On comparison with the Towneley Mysteries, also a Yorkshire collection, and written in the same Northern dialect, four or five of the plays are found to be not only parallel in subject, but to be identical in long passages and scenes; in fact, they are the same plays with additions or omissions. The York collection being perfect, it may be expected that it will serve to correct the Towneley set—many of the plays in which are imperfect, and one, at least, of which seems to be displaced in order—as well as to supply useful variations in readings for the parallel plays. Not the least interesting feature of the MS. is that it supplies the score for the music sung by the angels, recurring in the play on the vision of our Lady to St. Thomas, probably one of the earliest specimens of the use of music in the English drama.

The MS. single play of this collection (the *Scriveners*), on the incredulity of St. Thomas) which has been printed, first by Croft in 1797, and reprinted by the Camden Society in 1858, appears to have been an actors' copy. It is a separate MS., lately belonging to Dr. Sykes, of Doncaster. The text agrees with that of the York play.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARTHÉLEMY, C. *La Comédie de Dancourt*, 1685-1714. Paris: Charpentier. 3 fr. 50 c.
 BENGESCO, G. *Voltaire: Bibliographie de ses Œuvres*. Paris: Rouveyre. 25 fr.
 BIANCONI, F., et Ph. GUILHON. *Les Menées de M. de Bismarck en Orient*. Paris: Ghibo. 3 fr.
 D'ENVYLLI, G. *Rachel d'après sa Correspondance*. Paris: Lib. des Bibliophiles. 15 fr.
 ERCKMANN-CHATRIAN. *Quelques Mots sur l'Esprit humain*. Paris: Hetzel. 1 fr. 25 c.
 GAUTIER, T. *Guide de l'Amateur au Musée du Louvre*. Paris: Charpentier. 3 fr. 50 c.
 RÉVOIL, G. *La Vallée du Darron: Voyage au Pays des Comalis (Afrique orientale)*. 15 fr. *Paune et Flore des Pays Comalis*. 40 fr. Paris: Challamel aîné.

THEOLOGY.

- KORLLING, H. *Der erste Brief Pauli an Timotheus, aufs Neue untersucht u. ausgelegt*. 1. Thl. *Die allgemeinen Fragen*. Berlin: Rother. 6 M.

HISTORY.

- BROCHER DE LA FLÈCHÈRE, H. *Les Révolutions du Droit. Études historiques*. T. 2. Basel: Georg. 3 M. 20 Pf.
 FARRER, J. *Washington, Libérateur de l'Amérique: suivi de la Révolution américaine et Washington*. Paris: Delagrave. 3 fr. 50 c.
 GUILLAUME, Pabbé. *Histoire contemporaine de l'Eglise, 1789-1878*. Paris: Lecoffre. 5 fr.
 LONGPÉRIER, A. de. *Mémoires sur la Chronologie et l'Iconographie des Rois parthes Arsacides*. Paris: Leroux. 25 fr.
 PFREIFFER, L., u. C. RULAND. *Pestilencia in numis. Geschichte der grossen Volkskrankheiten in numismatischen Documenten*. Tübingen: Laupp. 6 M.
 PROKOP, W. *Ueb. die Anfänge d. kirchenpolitischen Kämpfes unter Ludwig dem Baiern*. München: Franz. 5 M.

- SAINT-AMAND, J. de. *Marie-Antoinette et l'Agonie de la Royauté*. Paris: Dentu. 3 fr. 50 c.
 WILLE, J. *Philipp der Grossmüthige v. Hessen u. die Restauration Ulrichs v. Wirttemberg 1526-35*. Tübingen: Laupp. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOLLIGER, A. *Anti-Kant od. Elemente der Logik, der Physik u. der Ethik*. 1. Bd. Basel: Schneider. 8 M.
 HANDBUCH der Botanik. Hrg. v. A. Schenk. 2. Bd. Breslau: Treves. 18 M.
 HERBART, J. F. *Sammtliche Werke*. In chronolog. Reihenfolge hrg. v. K. Korbach. 1. Bd. Leipzig: Veit. 9 M.
 LOBIOL, M. de. *Paleontologie française. Terrain Jurassique*. T. XI. Livr. 51^e. Paris: Masson.
 NAKOELL, C. v. *Untersuchungen üb. niedere Pilze aus dem pflanzenphysiolog. Institut in München*. München: Oldenbourg. 7 M.
 SCHMIDT, L. *Die Ethik der alten Griechen*. 2. Bd. Berlin: Besser. 8 M.
 SCHNEIDER, G. H. *Der menschliche Wille vom Standpunkte der neueren Entwicklungstheorien (d. "Darwinismus")*. Berlin: Dümmler. 8 M.

PHILOLOGY, ETC.

- DES CHÊNES, A. *Tam Tu Kinh; ou le Livre des Phrases de trois Caractères*. Paris: Leroux. 15 fr.
 GRIMM, J. u. W. *Deutsches Wörterbuch*. 6. Bd. 9. Lfg. Mandelkern-Masch. Bearb. v. M. Heyne. Leipzig: Hirzel. 2 M.
 HOLLE, K. F. *Tabel van oud- en nieuw-Indische alphabetten. Bijdrage tot de palaeographie van N.-Indie*. The Hague: Nijhoff. 12s. 61.
 NAPIER, A. *Ueb. die Werke d. altenglischen Erzbischofs Wulfstan*. Berlin: Mittler & Rüst. 2 M.
 PAVET DE COURTIVILLE, A. *Mirāj-Nāmah, publié d'après le Manuscrit originaire de la Bibliothèque nationale*. Paris: Leroux. 15 fr.
 PICHOTTA, J. *Corpus Apuleianus*. Breslau: Koebner. 1 M.
 RUGGIERI, G. *Der altste Roman d. Mittelalters, nebst Epigrammen*. Hrg. v. F. Sailer. Halle: Waisenhau. 4 M. 50 Pf.
 SPENGLER, A. *Reformvor schläge zur Metrik der lyrischen Versarten bei Plautus u. den übrigen latein. Comicern*. Berlin: Weidmann. 10 M.

CORRESPONDENCE.

WAS ROGER OF MONTGOMERY AT SENLAC?

Somerleaze, Wells: June 21, 1882.

The letter of Mr. Howorth, whom it was not hard to spy out under the signature "H.," is so specially courteous and kind to myself personally that I cannot help taking up my pen again, if only to thank him. And, having taken it up, I may as well make one or two more remarks on the subject of controversy. That subject is indeed one about which one might dispute for ever, as neither side brings forward any evidence unknown to the other. The whole matter turns on the degree of trust to be put in this or that witness. But there are one or two points on which I venture to think that Mr. Howorth would look at things differently, if he had lived as long and as familiarly with the witnesses as I have.

I must decline Mr. Howorth's appeal to Sir Thomas Hardy. No one did better service to the study of English history than Sir Thomas Hardy did in his own line. But his line was the history of the books themselves, not the appraising of the matter which they contained. His estimates of the different authors in his Catalogue have always seemed to me singularly weak. Put a book into the hands, I will not say of Dr. Stubbs, who stands by himself, but of Dr. Luard or the late Mr. Dimock, and you get a different result. They understood their authors. Sir Thomas Hardy did not.

Invention is the last thing with which to charge Master Wace—least of all in his narrative of the battle. It is the central piece of his work, to which everything else is subordinate. It is done with the utmost care; while he gave far less heed to some of the later parts of his story. His account of the war between William and Rufus and Helias is full of error. It came too near to the time of his own birth for him to know or care much about it. But his story of the battle will stand testing. Above all, contrary to what Mr. Howorth suggests, it will stand testing in the most purely English matters. I will mention only three examples out of many. I pointed out long ago (*Norman Conquest*, vol. iii., p. 425) that Wace's list of shires from which men came to Senlac

(12848 Pluquet), which at first sight reads like names set down at random, proves to be drawn up with the minutest geographical and political accuracy. Again (12970), Wace makes Harold ride round his men to marshal them, and then get down from his horse for the actual fighting. That is to say, Wace describes an English army and its commander as acting according to the English tactics of that day. This is in marked contrast to Snorro, who describes the English army at Stamfordbridge after the pattern of an English army of his own day. Again it is from Wace (13119, 13194) that we learn the English war-cries—"Holy Cross," "God Almighty," "Out, out." The first of the three has the force of an undesigned coincidence. Why should the English cry "Holy Cross"? In honour, no doubt, as I pointed out long ago, of their King's church of the Holy Cross at Waltham, and of the relic which was the special object of his reverence. When a man has given, as I have done, a large part of his life to a subject and its authorities, all these little points have a force and a meaning for him, which they perhaps may not have for those who casually drop in upon them, like Sir Thomas Hardy and Mr. Howorth. Instead of giving in to Mr. Howorth as to the amount of trust to be placed in Wace, I am more inclined, now that I have turned again to these instances of minute accuracy, to withdraw a censure of my own. I am now half tempted to believe that William Fitz-Osbern's horse was, for some cause or other, "all covered with iron," though so to cover horses was certainly not the usual fashion of his time.

Mr. Howorth says that he does not know how I "arrived at the conclusion" that Roger of Montgomery's sons had not reached manhood in 1066. I told him my chief bit of evidence before. Orderic (532 D) records that Robert of Bellême was knighted in 1073 on William's march to Le Mans. How old was he? Henry the First was dubbed to rider (Chron. Patrib. 1086) at the age of eighteen. Fifteen years after Robert's dubbing, he still figures (Chron. Patrib. 1088) among "cnihtas," and William of Malmesbury (v. 306), clearly with the Chronicle before him, applies the word "juventus" to him and his comrades. Now both the English and the Latin words are laxly used, and I would not build too much upon them. Still, when a man is knighted in 1073, when he is still classed among the "juventus," even in the very widest sense, in 1088, I cannot believe that his younger brother was old enough for a high command in 1066. Mr. Howorth remarks, with great truth, that Roger of Poitou was a married man before 1085. I cannot think that this proves that he had reached the age of generalship or even of soldiery nineteen years earlier. I can believe that the United States army contains many officers who are now married men, but who would not have been thought old enough for great commands in the days of Grant and Lee.

Mr. Howorth points out, what is certainly remarkable, and what must have struck most students of Domesday, that Roger of Poitou appears as holding, or rather as having held, a vast estate, while his brothers hold little or nothing. Mr. Howorth infers, very justly, that this must have been the reward of some special service or merit. But he further infers that this service must have been rendered in the warfare of 1066-70. He infers this because no special service of Roger's is recorded at any time. I cannot follow this argument. It seems to run thus:—"Roger must have done some special service; but we have no record what the service was; therefore it must have been done on Senlac or at York." It seems to me that I should have just as much right to argue that the unrecorded service must have

been done at Gerbevin or Ste. Susanne. Domesday does now and then give the reason for a particular grant; but this is not the usual practice of the great record. I wish it had been.

Mr. Howorth still has not got his head quite clear of the nightmare of Battle Abbey Rolls. He must learn to take in that Battle Abbey Rolls are of exactly the same value as the story of Jack the Giant-killer or the tales in Sir Bernard Burke's Peerage. They are not merely "most corrupt and most sophisticated:" they are sheer inventions. They are not even "subordinate evidence of tradition and general reputation." They were devised simply to gratify family vanity and nothing else. In the Battle roll printed in Duchesne, Roger of Montgomery is left out; but so are a good many other of the chief men whom we know to have been there. In a mere list of surnames—a fashion very unlike the eleventh century—it is, as I said before, not easy to see whether the real men are there or not. But if it is hard to find Roger of Montgomery, it is also hard to find Ralph of Wader, William Fitz-Osbern, William Malet, Ralph of Tocsny; it is hard to find Taillefer himself, who would certainly find a place in any list drawn up in Virginia. It may be that Walter Giffard lurks under "Lonquille," and Robert Count of Mortain under "Mortmaine." They are not there in any more intelligible shape. The reason is plain. The families of the great men of the Conquest were mostly extinct or had vanished from England long before the time of the forgery. They had no one to plead for them. But Boteler, Fitz-browne, and Taverner wished to be put in, and they doubtless found arguments which were very convincing to those who had to put them in or not.

It is just the same with Benoît of Ste. More. Mr. Howorth talks of his "graphic details" of the battle. But his account is very short, and greatly lacking in detail, when compared with that of Wace. Naturally enough; it was not his period, and it was Wace's. In his account I do not see Roger of Montgomery. But then, to mention two names only out of many, I do not see Robert Count of Mortain or Odo Bishop of Bayeux.

The matter really stands where it did. Is the narrative of Wace, detailed and probable in itself, set aside by the absence of Roger's name from the list given by William of Poitiers? I have nothing further to say on this head, nothing further to say about the place in Orderic, where I still believe that one Roger has got in instead of another. But I must again thank Mr. Howorth for his remarkable courtesy and fairness, as also for the suggestion at the end of his letter which is at least kindly meant.

EDWARD A. FREEMAN.

THE ONLY ENGLISH PROCLAMATION OF HENRY III., OCTOBER 18, 1258.

London: June 21, 1882.

In Prof. Skeat's second paper upon the discovery of the Oxfordshire copy of this proclamation (ACADEMY, May 13, p. 339) he says:—"The chief gain is the correction of *inoqe* for *moge* as printed by Mr. Ellis . . . probably this fine line may be detected in H. [the Huntingdonshire copy preserved at the Record Office, patent rolls 43 Henry III.], now that we know we are to look for it."

This refers to the last word of the proclamation, which I, in common with all other copyists, had read "*moge*" (Italic *g* representing the Saxon letter for which "*g*" is misprinted in Prof. Skeat's article). This word had occasioned me much difficulty, and I was very glad to find that the Oxfordshire copy read "*inoqe*." Acting, then, on Prof. Skeat's suggestion, I went to the Record Office on June 19, and inspected

the original. On a first glance I could see no sign of the fine stroke distinguishing "*in*" from "*m*;" but on more attentive examination I saw a kind of worn groove in the parchment, and, on applying a magnifying glass, I saw that scattered through this groove were a series of dots, very small, and at sensible distances apart, evidently the remnants of the fine stroke. On comparing it with other instances of "*i*:" throughout the proclamation, I found the stroke of precisely the same shape and thickness, and the colour of the ink also the same—that is, apparently of a redder brown than the rest of the proclamation, as if all these fine strokes had been added afterwards. But this may be due only to the extreme thinness of these strokes. The reading "*inoqe*" may therefore be considered established. ALEXANDER J. ELLIS.

THE SUMERIAN AND ACCADIAN DIALECTS.

London: June 24, 1882.

As I was one of the first to whom Mr. Theo. G. Pinches, of the British Museum, communicated his discovery of important tablets showing the co-existence of the Sumerian and Accadian dialects in the pre-Semitic cuneiform texts, will you allow me to state here that as early as May 1880 Mr. Pinches, with the object of helping me in my comparative studies of the early writing of China and the pre-cuneiform characters of Babylonia, gave me, as proof of his discovery, two large pages, which I still have, containing the decipherment of the fragments K. 4319, K. 4604, afterwards (November 3, 1880) published in the *Nachrichten* of Göttingen by Dr. Paul Haupt?

Some scholars have been led to doubt the genuineness of these languages by reason of the play on polyphons and ideograms in which the Assyrian scribes indulged in their transcriptions of old texts in order to give satisfaction to their proud Semitic nationality and augment the mysterious importance and sacredness of these early texts.

These doubts, which have been useful in the progress of decipherment, were possible several years ago—in face of the too hasty conclusions drawn by some students of Accadian; but they cannot be maintained at the present day. The real existence of the two leading non-Semitic dialects of Babylonia, as well as the existence of several other local dialects, is now no longer a matter of hypothesis, but a real certainty.

Numerous grammatical tablets giving in Assyrian the analysis and explanation of every element of the Accadian text; trilingual tablets in three columns containing the equivalent words in Sumerian, Accadian, and Assyrian; tablets exhibiting the phonetic and regular differences of pronunciation between the Sumerian and Accadian words; lists of names of deities in the several dialects, each called by his proper name; besides the many proofs of various kinds given by the specialists since the beginning of these studies—all form a strong array of convincing testimony which cannot be misunderstood.

To those who maintain their doubts, and refuse to yield to such clear evidence, may be applied the words, *Oculos habent et non vident*.

TERRIEN DE LA COUPERIE.

A GARIBALDI IN THE EIGHTH CENTURY.

Glasgow: June 22, 1882.

A very early occurrence of the name Garibaldi is in a document printed by Bluhme and Carl Meyer in their *Sprache und Sprachdenkmäler der Langobarden*, p. 206. This document is dated 757, and a Garibaldi is witness. Paul Warnefrid (Paulus Diaconus) also mentions a *Garipaldum Taurinalium ducem*, iv. 52. In

v. 33 there is another Garibaldi. The Teutonic etymon of the name is obvious.

JAMES MORISON.

GABRIEL PEIGNOT'S WORKS.

Birmingham: June 24, 1882.

Mr. Krebs will be glad to learn that another large collection of the works of this famous French bibliographer exists. I have collected fifty-three separate works—nearly all the separate issues; I believe that several of the others (to make up the ninety-six) are articles contributed to periodicals which cannot be procured now. It may further interest Mr. Krebs to know that I have 100 autograph letters of Peignot which have been published; and sixty-three which have not been published, and which were addressed to "M. Baulmont, Contrôleur des Postes à Vesoul" during the years 1816–42.

SAM. TIMMINS.

"THE MARTYRDOM OF MADELINE."

London: June 20, 1882.

A man who is Quixotic enough to attack windmills must expect summary and clumsy treatment. My windmills are, as everybody knows, the English journals of society and criticism—in the present instance, I regret to say, the ACADEMY. One of your miller's-men, whose name is unfamiliar to me, has loosed the big wheel to unseat me—a *propos* of *The Martyrdom of Madeline*; but I hope that the miller-in-chief, who has always seemed to be good-natured enough, will allow me a few words of protestation.

Now, I am not going to defend my novel as a work of art against any mere miller's man that ever, in coat or cassock, cast dust into the people's eyes. The public will read my work and form its own opinion—the generous perceiving, perhaps, how difficult was the adequate illustration of my theme in a story meant for popular circulation in England. But your reviewer, because he dislikes my big-eyed heroine, and sympathises with certain of my foes, roundly accuses me of Charlatanism, applying that loose word, if I understand him rightly, not merely to my last work, but to my writings in general. Such a charge, indeed, concerns rather the secret motives of a man than his special inspiration; and, much as your reviewer may distrust my motives, he should at least be accurate in his descriptions of my performances. He accuses me, in the first place, of attacking my "old friends the fleshly poets." Who are the fleshly poets, so-called? If your reviewer refers to Mr. Swinburne, to Mr. Morris, to Mr. Rossetti, and to those whom I once classed as their disciples, I beg leave to re-assert (in addition to the disclaimer in my Preface) that my satire concerns not *them*, though it may, I suppose, have a certain retrospective application to writings which were merely a phase of their genius. Mr. Swinburne has long left the pastoral region shepherded by the impeccable Gautier; he has risen to heights of clear and beautiful purpose, where I gladly do homage to him. Mr. Morris may be passed by without a word; he needs no apology of mine. Mr. Rossetti, I freely admit now, never was a fleshly poet at all; never, at any rate, fed upon the poisonous honey of French art. Who, then, remains to complain of misinterpretation? If your reviewer had said that I satirised Gautier and his school of pseudo-aesthetics, and their possible pupils in this country, he would have been within his right. Then, again, your reviewer complains of the severity of my attack on society journalists. He thinks it "Pharisaic." Surely only the most reckless of miller's men would treat Pharisaism and Charlatanism as interchangeable terms? My attack was either Pharisaic and mistaken, or Charlatanic and in-

sincere—either designation might have suited your reviewer; but, in true windmill-compelling fashion, he must clutch at both.

In reference to the charge of personality, I should like to tell you a little parable. Once upon a time, there came to a wild village "out west" a quiet individual of studious tastes. His unsocial ways annoyed the original denizens of the place. Their annoyance presently took the shape of strong language, then of stones and other dangerous missiles. They disturbed the recluse's rest with hideous howling, they battered down his door, they broke his windows, they popped at his house with their revolvers. One day he lost his temper, and fired a shot out of his window in return. That afternoon there was a meeting at the local "bar," when one of the ringleaders, virtuously indignant, exclaimed, "What's to be done neow, with that dern'd stranger? He never understood sarcasm, and neow he's clean outside civilisation—he's nick'd Long Jim in the heel!"

The parable would be even more appropriate if the stranger, instead of firing a shot, had simply published an exact description of the amenities practised in the village, accompanying it, perhaps, with a pen-and-ink sketch of his chief assailants. This, at any rate, is just what I have done. After suffering a long literary persecution, after being treated to all the amenities of civilised criticism, I have simply put on permanent record the precise condition of matters journalistic. And so I don't understand sarcasm, and am outside the pale of your reviewer's civilisation.

Perhaps, if I were a Charlatan indeed, I should have let the windmills alone; for no honest man was ever truly victorious over any one of them. But, though rudely assaulted, and even unseated, I shall at least have published a description of these monsters of mechanism, which grind no corn and make hideous the fair landscape of literature. I am not their only victim. I am not the only man of letters who, smarting under injustice and indignant at wrongdoing, has been called a Charlatan and a Pharisee. But the truth is great and will prevail, though Don Quixote tumbles in the mud.

One word more. Your reviewer insinuates (there is no mistaking his innuendo) that a certain character in my story is a shadow-picture of the late Mr. Dante Rossetti. To show the injustice of this supposition, I will simply ask your readers to compare the lineaments of my Blanco Serena, a society-hunting, worldly minded, insincere, but good-humoured, fashionable painter, with the literary image of Mr. Rossetti a solitude-loving, unworldly, thoroughly sincere and earnest, if sometimes saturnine, man of genius, in revolt against society. The blundering of windmill-criticism could surely go no further. I wish to have no mistake on this, to me, very solemn matter. What I wrote of Mr. Rossetti, ten years ago, stands. What I wrote of Mr. Rossetti in the inscription of *God and the Man* also stands. Time brings about its revenges. Can the least acute observer of literature have failed to notice that the so-called fleshly school, in proportion as it has grown saner, purer, and more truly impassioned in the cause of humanity, has lost its hold upon the so-called fleshly public—even on the dapper master-millers and miller's men of the journals of nepotism and malignity? Certain of our critics said to certain of our poets—"Go that way; there lies the short cut to immortality!" But the poets, after going a few paces, paused, recognising, as only true poets can recognise, the easy descent to Acheron. How strange it would be, after all, if we, the so-called Pharisees of ten years ago, should find ourselves called upon, in the end, to defend these very poets against their own critics, against society, against the world!

Stranger things have happened. Ishmael, after all, is close akin to Esau; and I can say for my own part that not even the dread of the brutal, blundering windmills would prevent me from championing Esau, if ever I should find the smooth hands of Jacob raised to destroy him.

ROBERT BUCHANAN.

Oxford: June 28, 1882.

Mr. Blanco Serena, while parodying the opinions of one artist, painted the *Nocturnes* of another. I, therefore, carefully qualified my identification by the words "if we mistake not." I am now happy to hear that I was mistaken, and accept with deference the author's disclaimer. My other remarks I did not qualify, nor can I do so now—unless it be my infelicitous allusion to the Higher Charlatanism.

THE REVIEWER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, JULY 3, 4 p.m. Asiatic: "The Buddhist Caves of Afghanistan," and "The Identification of a Sculptured Tote with Sanchi," by Mr. W. Simpson; "Some Observations on Chinese Written Law," by Mr. Christopher Gardner.
5 p.m. Royal Institution: General Monthly Meeting.
7.30 p.m. Aristotelian: Election of Officers; Discussion, "Subject and Object."
WEDNESDAY, JULY 5, 7 p.m. Entomological.
8 p.m. National Indian Association: "High Education in India," by Mr. Roper Lethbridge.
FRIDAY, JULY 7, 8 p.m. Browning: Special Meeting; Election of Officers.

SCIENCE.

SOME DICTIONARIES AND GRAMMARS.

Simplified Grammar of Hindustani, Persian, and Arabic. By E. H. Palmer. (Trübner.) Messrs. Trübner's idea of a collection of short Grammars which shall set forth in the simplest and clearest manner the construction of the principal languages of the world will probably result in a very useful grammatical cyclopaedia. To those who wish to gain a rapid insight into the principal characteristics of inflection and syntax in a good many languages, without intending to study further, these short Grammars will be invaluable. They are treated in the true principle of merely explaining the actual inflections, &c., without attempting to make them conform to any supposed universal grammar, or to assimilate them to the stereotyped arrangement of Greek or Latin grammars. They require, however, a certain linguistic faculty to appreciate them, and we are inclined to think they are too short for a beginner to find his way by them. A Grammar, to our thinking, needs many qualities before conciseness, and you may use as many words as you like provided you make the learner really understand the principles you are setting forth. The beginner might, perhaps, get on fairly with the Arabic grammar in the present volume, in which, by-the-by, the treatment of the root-words (pp. 59 ff.) is admirable, but we doubt whether he would make much of the Persian or, still more, the Hindustani verb. Twenty pages is too little for Hindustani, we think, simple as it is. Experience, however, alone will test this; and meanwhile we can cordially recommend Mr. Palmer's little volume to those who want a good outline of the grammatical structure of three leading Eastern tongues. Their union in one volume is, we conclude, due to Indian Civil Service arrangements.

An English-Persian Dictionary. Compiled from original sources by Arthur N. Wollaston. (Allen.) Mr. Wollaston takes the reader of his Preface entirely into his confidence, and gives him quite a pedigree of the dictionary, which passed through a good many phases before it came to the present state, and now appears to consist of a vocabulary written by Mr. Munro

Binning enlarged and improved by Mr. Wollaston, with the assistance of Col. Ross and Mirza Bakir. It does not, however, matter much by what process the dictionary arrived at its present form. A good English-Persian dictionary was certainly needed, and the only question is whether Mr. Wollaston's is good. We believe it will be found extremely serviceable. It contains a very large number of words, including modern scientific terms, names of diseases, implements, &c., and a vocabulary of proper names. It is not an elaborately exact dictionary like that which Dr. Badger has so successfully compiled for Arabic. Several Persian equivalents are commonly given for one English word, without any indication as to which is preferably to be used. These equivalents, however, are not always synonymous, and have shades of meaning which ought to be distinguished. We must also regret that no distinguishing mark has been added to show which are Persian and which Arabic words. An initial letter or asterisk prefixed to all Arabic words would not have added seriously to the bulk of the work, and would unquestionably have increased its value. Nevertheless, it will prove very useful; and we may hope that eventually Mr. Wollaston may be able himself to add to and improve it to the high standard he originally set for himself, and which pressure of other work alone has temporarily postponed.

A Manual of the Malay Language. By M. E. Maxwell. (Trübner.) This is an elementary work with copious exercises on the Ollendorffian system, and is likely to prove a useful introduction to the Malay of the Straits. It is a pity, however, that some specimens of Malay written in the Arabic-Persian alphabet as adopted by the Malays have not been given, as there is no likelihood that such bitter Muhammadans will soon adopt the Roman character used in this book, though it is largely in use in Java. This is not a scientific work, and the author is very emphatic on the uselessness of such Grammars as Marsden's and Crawford's for beginners; but, considering the object he had in view, it is a pity that he should have filled some forty pages with "An Introductory Sketch of the Sanskrit Element in Malay," as is ostentatiously announced on the title-page. It would, for practical purposes, be quite enough to point out that the earliest Malay civilisation is clearly Hindu, and that this has been followed and partly set aside by Muhammadan influences. But the Hindu influences that effected the earliest Malay civilisation were not purely Sanskrit, but clearly came from Southern India, as the use of the name *Kling* by the Malays proves, as well as the existence of a number of Dravidian words in Malay, &c. Some labour spent on W. von Humboldt's great work on the Kawi language, and on Prof. Kern's recent most valuable works on the same, would be far more useful than the collections of words such as are given here, often with spurious and fictitious equivalents in Sanskrit. Such imaginary words as *mas* (as = gold, p. 15), and *zina* (as = tin, p. 15), and *sodaryo*, show clearly that the author has hastily used one of those pitfalls for the unwary—a romanised Sanskrit vocabulary. He quotes also Hindustani; but how little that he gives can be trusted, is shown by his giving (p. 25) an American word "ananas," comparatively recently introduced into India, as Hindustani! The pineapple was introduced into India in the sixteenth century by the Portuguese. A really accurate list of the foreign elements in Malay would be of much value; but hastily compiled lists in which imagination has a large part can only mislead. It is due, however, to the author to say that much of this questionable matter has been taken by him from others, such as the Abbé Fayre.

A Lascari Dictionary. (W. H. Allen.) This is the fifth edition of a curious collection of nautical terms which are (or, rather, were) used by the "Lascars," or sailors of different Oriental races to be seen on India ships. It was originally compiled (in 1810) by a Capt. Roebuck, and is now reprinted by an ex-missionary who has had much to do with Lascars. These terms are of some interest as a specimen of one of the numerous Hindustani *lingua franca*s of Indians as opposed to the literary dialect. Another similar variety is the very mongrel Dakhni, or native soldiers' language, which has become necessary in South India and other parts owing to the variety of races to be found in Indian regiments. The Lascars are Indians, Africans, Arabs, Burmese, and even Malays, with a Chinaman here and there. This being the case, it would be well to give etymologies, which are wanting here. From a practical point of view, this vocabulary does not promise much. During the last few years, sailing ships have been almost entirely superseded by the Canal steamers well known to Anglo-Indians as "ditchers." The different English lines employ a large number of Indian Lascars, but the French and Dutch lines do not allow their splendid vessels to be defiled in this way. But this dictionary is for the sailors of sailing ships; and the terms used on board steamers are not to be found in it. Any officer of the Peninsular and Oriental Line could easily supply this want, which would bring the book down to modern times. As it is, it is full of old words which hardly any but the readers of nautical novels of a time long since past will ever meet with. The terms relating to the machinery of steamships should also be added; also the terms used by the Indian servants on board passenger ships. The Lascars form a useful, if filthy and repulsive, class of men, and a practical dictionary of their *lingua franca* would be of use to many.

MAJOR WALTER GOWAN has published (Kegan Paul, Trench and Co.) an English version of Ivánoff's *Russian Grammar*. It is stated by the translator in the Preface that, having resolved to supply English students with a thoroughly practical Grammar of the Russian language, it struck him that to adapt a work by some recognised Russian grammarian—it may here be mentioned that Ivánoff's book has gone through sixteen editions—to the special needs of English students would be a task at once easier of fulfilment and more likely to prove of service than the compilation of a technically original Grammar from the existing Russian and English sources that are available. We think he was quite right. Although Ivánoff writes as a Russian for Russians, his handling of the special difficulties of the syntax and grammar is as careful and delicate as if he were instructing foreigners. Take, for example, the treatment of mood aspects. Where the Russian grammarian does fail to supply some requirements of foreign students, such as the value of the letters and the peculiarities of the pronunciation, his translator fairly meets each deficiency. We are glad to see that Major Gowan has been at pains to mark by typographical devices the root as far as possible in each word, compound or simple.

A Dictionary of the Suahili Language. By Dr. Krapf. (Trübner.) A melancholy interest attaches to this valuable and long-expected work. In the words of Mr. Cust, who writes a short Introduction to it, "while a few sheets remained in the press, the venerable compiler fell on his last sleep." But the work of a lifetime was substantially completed, and a full and accurate dictionary of one of the most important of the Bantu languages of Southern Africa consequently now lies before the public. In compiling it Dr. Krapf made use of

materials furnished by his friend Dr. Rebmann; and this is in great measure the cause of the varying orthography which we find in it, and which, from a scientific point of view, cannot be otherwise than regrettable. For the Bantu scholar the purity of the Ki-suahili dialects spoken at Mombas and the neighbouring localities makes them superior to the dialect of Zanzibar, which has borrowed a large number of Arabic and other foreign words; though, for practical purposes, this foreign infusion is an advantage, as a translator, to use Dr. Krapf's own statement, has "the resource of being able to adopt at will an Arabic word when in difficulty for a proper expression in Ki suahili." The fullness of explanation every word in the dictionary has received throws a good deal of light on the manners, customs, beliefs, and superstitions of the natives. Thus, under *pūna* a description is given of the ceremonies used by the *mganga*, or doctor, when trying to cure a patient; and under *mgalla* reference is made to the Galla legend that when God created man he called out first the Abba Lonni—i.e., the possessors of cows, or Gallas; then the Abba Shuffa—i.e., the possessors of clothes, or Suahili; and at last the Abba Zema—i.e., the possessors of hoes, or agricultural tribes. So, too, we learn, under *jamvi*, that to tread upon a mat is a sign of mourning; and under *chāa* that "the Suahili believe that the sun sinks into a pool of frogs, others that he is drawn down by people in the Western Hemisphere; first boys pull, then old men, and last of all, the strong youths; the splash and rush of the water is prevented by the multitude of people drawing water to wash before prayers." In fact, the dictionary is more than a mere dictionary of words; it contains facts of the highest interest for the student of social life and savage mythology. When we remember that the Suahili belong to the same race as the Zulus it will be seen that a knowledge of their language and beliefs should have a special attraction for Englishmen. We must not omit to add that a brief sketch of Suahili grammar is prefixed to the dictionary.

MR. HALSEY'S *Etymology of Latin and Greek* (Boston, U.S.: Ginn and Heath) is composed of two very discordant elements. After a short Introduction, in which we are duly told that the original vowels were *a, i, u*, and that original *k* becomes *p*, we have a *résumé* of the views of "the new school," which overthrow both positions. Then we get 140 pages devoted to an abstract of the word-groups in Curtius' *Grundzüge*, and, among other things, learn that "some" connect *porto* with *fero*. After this the new school again asserts itself, at least as far as the vowels are concerned, and in the remaining twenty pages Curtius' roots are partially restated on Brugman's principles. The two chapters giving the modern views, the author tells us in his Preface, are condensed from two articles by Prof. Maurice Bloomfield in the *American Journal of Philology*. The body of the work was probably written before the appearance of these articles.

Chambers's Etymological Dictionary of the English Language. Edited by Andrew Findlater. (W. and E. Chambers.) This is an entirely new edition of a justly popular book. The careful revision to which it has been subjected has greatly increased its usefulness. The vocabulary is extensive, the pronunciation carefully marked, and the etymological portions fairly abreast with the latest developments of philological research.

Die Biliu-Sprache in Nordost-Afrika. By Leo Reinisch. (Vienna.) This is a work of considerable value, both for the Semitic scholar and the comparative philologist. It embodies the discovery of a new Semitic language. The Biliu of Bogos speak a dialect, which, like the

neighbouring Tigre, is clearly of Ethiopic or Ghaez origin. At the same time it has peculiarities which make it particularly worthy of philological study. Thus, while the grammar is throughout Semitic, the grammatical forms for the most part being those of Ghaez, the position of the genitive, which precedes its noun, as in Indo-European, stands in marked contrast to general Semitic usage. Dr. Reinisch's present work, he tells us, is only preliminary to a longer Grammar, accompanied with texts and dictionary, which is already in the press. He is also preparing for publication a translation into Biliu of the Gospel of St. Mark.

Gutiska. II.—De adjectiva in het Gotisch en hunne suffixen. Door Dr. J. H. Gallée. (Utrecht: C. H. E. Breijer.) Dr. Gallée has done good service to the English student by his interesting article on the Dutch language under the heading "Holland" in the *Encyclopaedia Britannica*; and we are glad to call attention to another of those scholarly contributions to a verification of what we really know of Gothic which he began in 1881. In the first number (noticed in the ACADEMY of March 12, 1881, p. 193) he treated of words whose gender or declension cannot be determined from the Gothic texts themselves; in the present number he deals with the adjectives and their suffixes, classifying the adjectives according to the suffixes, and tracing the suffixes as they appear in Sanskrit, Greek, Latin, &c. Many of the etymological observations which incidentally occur in the course of the investigation are striking and suggestive, and deserve the attention of students who may not be directly interested in the treatment of the main subject.

Trübner's Catalogue of Dictionaries and Grammars of the Principal Languages and Dialects of the World. Second Edition. (Trübner.) Mr. Trübner's long and well-known connexion with linguistic subjects has placed him in an exceptionally good position for compiling a Catalogue such as that before us. Mr. Trübner does not profess that the Catalogue is absolutely complete, but he is able to say with perfect justice that it provides students and booksellers with a book of ready reference to the titles of all those approved Grammars and Dictionaries that can be obtained without difficulty. All students are familiar with the vexation and loss of time that too often accompany the beginning of the study of any out-of-the-way tongue from the difficulty of discovering the best Grammars and Dictionaries relating to it. In the presence of Mr. Trübner's Catalogue this difficulty should disappear, and the student must be ambitious of travelling very far a-field indeed if he cannot find the objects of his search among the works on the upwards of five hundred languages and dialects described in its pages. The arrangement of the materials is good, the type is excellent, and the volume is of a handy size.

NOTES OF TRAVEL.

THE Chevalier Ernst von Hesse-Wartegg, whose book on Tunis was reviewed in the ACADEMY of February 18, has just returned from a scientific journey through Mexico, New Mexico, and Arizona. He has brought back with him several hundred photographs on a large scale, and an interesting collection of arms, pottery, and stone implements, which are now on view in the map room of the Royal Geographical Society. We hope that his researches will throw light upon the origin and history of the so-called Pueblo Indians—a subject which is now being much discussed in America.

THE March part of the *Proceedings of the Asiatic Society of Bengal* (received by the last mail) has a valuable paper, together with a map, on "The Singpho-Kampti Country, or Neutral Ground

between India and China," by Mr. Charles H. Lepper. This gentleman has interested himself, during a long residence on the extreme frontier of Assam, in collecting information about the debateable ground between Assam and China, and about the tribes that inhabit it. During the past winter he made an excursion across the frontier, in company with a gentleman who possessed all the information available from the Chinese side, but whose name is withheld for political reasons. The geographical interest of this unknown country arises from the fact that it must contain the source of the Irrawaddy, for the hypothesis that would connect the Irrawaddy with the Sanpu, or Great River of Tibet, is absurd. The source of the Irrawaddy is reasonably inferred to lie in about the twenty-eighth degree of north latitude; whereas it has been ascertained that the Salwin, the sister river of Burmah, rises probably four degrees farther north, in the heart of the great plateau of Eastern Tibet. The political interest of this region is yet greater. Hence have come the tribes that overran Assam in comparatively recent times, and by this way there has always lain a trade route between India and China. At the present time a gap of only eighty miles separates British from Chinese territory. This gap is chiefly occupied by two tribes—the Kamptis in the north, and the Singphos in the south. The latter speak a language akin to the Siamese, and pay tribute to nobody; the former recognise Burmese authority, though (curiously enough) their tribute to Mandalay has to pass across British territory. Both tribes belong to what may be called the Tibeto-Burmese family, which is non-Aryan; and both are described as unwarlike. For various reasons, Mr. Lepper is of opinion that the trade route of the future between India and China should pass southwards, through the country of the Singphos.

M. MIKLUKHO-MAKRAY is on his way home from Australia, and is expected to arrive in Russia about the beginning of August. After a stay of two months at home on private business, he intends returning to his station on the Island of Peliu, north-east of New Guinea, where he enjoys every facility for the prosecution of his scientific researches. These have reference to the anthropology and ethnology of the islands of the Pacific, especially New Guinea, as well as to the comparative anatomy of the animals indigenous to these regions. The records of his investigations are scattered over a number of MSS. and diaries, and he expects that at least two years will be required to arrange and digest them. He has projected an association, the object of which is to unite into one society all who take an interest in the progress of biological science in Australia. M. Miklukho-Makray brings a part of his collection with him for presentation to the Russian Geographical Society.

SCIENCE NOTES.

Newly Discovered Remains of the Moa.—Some remains of the gigantic birds of New Zealand, remarkable for their perfect state of preservation, have been lately sent over to this country. They were obtained from a fissure-cavern which was exposed by a landslip near Lake Wakatipu, in Otago. Not only are the claws and the beak in excellent condition, but the skin is still adherent to some of the bones, and even the feathers are well preserved. Evidence derived from the moa-ovens and from Maori traditions tends to show that the great wingless birds were living in New Zealand during the human period; and such specimens as those lately discovered seem to prove that the extinction must be of very recent date. Prof. Owen has referred these remains to a new species

under the name of *Dinornis didulus*. Some specimens lately acquired by the British Museum were exhibited by Dr. H. Woodward at the last meeting of the Geological Society.

The committee formed for the purpose of establishing a Darwin Memorial has now issued a public appeal for subscriptions. The chairman of the general committee is Mr. W. Spottiswoode; the treasurer is Mr. J. Evans; and the hon. secretaries are the Rev. T. G. Bonney and Mr. P. Edward Dove. It may be worth noticing that the following names are also to be found on the committee:—The Archbishops of Canterbury and York, the Bishop of Exeter, the Vice-Chancellor of Cambridge, the Principal of St. Andrew's, the Provost of Trinity, Dublin, the Master of Balliol, the Deans of Westminster, St. Paul's, and Christ Church, and Canons Farrar and Tristram.

The Parkes Museum, first established at University College, London, in 1876, has now been incorporated under licence of the Board of Trade. It is stated to be probable that a new building may shortly be found for the museum in a more central position.

The Belgian Government has obtained from the Chamber a credit of 96,000 frs. (£3,840) to found an astronomical observatory in connexion with the University of Liège. In contrast with the existing observatory at Brussels, whose chief work is research, this new one will be specially organised for the instruction of students in geodesy and geographical surveying.

The Botanical Atlas. By D. M'Alpine. Part I. (W. and A. K. Johnston.) The plan of this atlas is, by giving representatives of the leading forms of plant-life, to furnish a guide to the practical study of plants. Part I. contains plates of phanerogams, with full explanatory descriptions. As is usual in illustrated works on botany, the colouring seems a little overdone, but the drawing is probably accurate, and the analysis complete. Separate pictures or diagrams are given of the leaves, the inflorescence, the blossom as a whole, the blossom in section, the bracts, the sepals, the stamens, the pistil, and the fruit; also magnified sections of the seed, and plans of the blossom. Care is taken to indicate the arrangements of the plant for self- or cross-fertilisation, and for the diffusion of its seed, as first popularly described in this country by Sir John Lubbock. For instance, the two states of *Dianthus deltoides* (which is proterandrous) are shown. We have carefully tested the drawings and letterpress by specimens and by comparison of authorities, and believe them to be very correct; thus, the capsules of *Stellaria media* are drawn characteristically reflexed. But the glandular nature of the sepals in that plant is not indicated; and the plate in which it occurs is, perhaps, a little confused by the introduction of a nameless *Cerastium* as fig. 2. We should have liked a picture of the carpel of *Geranium robertianum*, as well as of the seed; the one is wrinkled, the other smooth. But we have found no other flaws, and shall watch the progress of Mr. M'Alpine's plan with great interest.

PHILOLOGY NOTES.

WE are able to give some more details about the proposal of the Society for the Promotion of Hellenic Studies to obtain a facsimile reproduction by photography of the Laurentian codex of Sophocles. Not only is this codex the best authority, on the whole, for the text, but the margin contains scholia of considerable value. From the palaeographic point of view, it is also interesting, as several different hands,

from the eleventh to the sixteenth or seventeenth century, were engaged upon it. Prof. Jebb, of Glasgow, has consented to write an Introduction on the critical value of the MS.; and Mr. E. Maunde Thompson, of the British Museum, will describe the details of its palaeography. Subscriptions (£6 each) will be received by Mr. G. A. Macmillan, 29 Bedford Street, Covent Garden.

THE twelfth volume of the *Archaeological Survey of India*, which has recently been issued, contains Mr. A. C. L. Carlisle's reports on his tours in the Central Doab and Gorakhpur in the years 1874-75 and 1875-76. It was then that he identified the site of Kapilavastu, the birthplace of Gautama Buddha.

THE announcements of Herr Teubner, of Leipzig, include a treatise on the structure of the Pindaric strophe, by Moritz Schmidt; *Alazon*, a contribution towards the study of ancient comedy, by Otto Riebeck, with a German translation of the "Miles Gloriosus," originally published in 1881; and the correspondence between August Boeckh and Carl Otfried Müller from 1818 to 1839.

THE American Bureau of Ethnology will shortly publish an Indian Vocabulary, compiled at the end of last century by Capt. William Preston.

THE Académie des Inscriptions has awarded the second prix Gobert to M. Godefroy for his Dictionary of Old French, now in course of publication.

M. MARTIN SCHWEISTAL has printed (Paris: Leroux) an essay upon the phonetic value of the Latin Alphabet, principally based upon the grammarians of the Imperial epoch.

AT a recent meeting of the Société nationale des Antiquaires de France, M. d'Arbois de Jubainville suggested an etymology of the word Galatians (Γαλαῖται), used by the Greeks for the Gauls after the invasion of 279 B.C. It is a transliteration of the Celtic adjective *galatios*, formed from the substantive *gala*, "courage"—in Old Irish, *galde* and *gal*. For the termination he compared γαλαῖται, meaning a Gaulish soldier, which comes from the Celtic adjective *gaisatios* (Old Irish *gaide*), itself formed from the name of a sort of javelin—the *gaesum* of Latin authors. At the same meeting M. Sacaze communicated several Latin inscriptions from the Pyrenees, containing dedications to Mithra, Abellion, and Baigorius or Baigorixus. The latter name he compared with the modern Bigorre, and found in it a Basque root meaning "red."

IN the new number of the *Journal of Philology* Dr. W. H. Thompson contributes some introductory remarks on the *Philebus*; Mr. R. Ellis, some emendations of the Greek anthology and the difficult fragment of Hermetianax given by Athenaeus; Mr. J. Masson, a criticism, at once appreciative and severe, of M. Guyau's *La Morale d'Epicure*; Mr. D. B. Monro, some further notes on Homeric subjects, and a short, but admirable and convincing, paper on some passages of the second book of the "Iliad;" Mr. Herbert Richards, a theory as to the original meaning of the words "tetralogy" and "trilogy;" Mr. J. H. Onions, some notes on Placidius and Nonius; Prof. Nettleship, some lexicographical and glossarial notes and conjectures; Mr. J. Cook Wilson, conjectures on the text of Aristotle and Theophrastus; Mr. H. A. J. Munro, some emendations of the *Agamemnon* and of Catullus; and Mr. W. H. Ramsay, some new, but not very interesting, inscriptions from Cilicia, Cappadocia, and Pontus. The whole number contains only 160 pages, and must be considered disappointingly short if compared with the extent of the journals on the same subject in Germany.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 25.)

THE REV. H. A. J. MUNRO, President, in the Chair.—Dr. Kennedy read a paper upon Thucydides ii. 42, with special reference to the concluding words of the chapter. He specially insisted that *δόξαι* must be rendered by some purely subjective word, such as "determination" or "expectation," and not by "glory." Of the entire chapter he gave the following free translation:—"I have dwelt at length on the character of our city for these reasons:—I wished not only to prove that people without any of the advantages resembling ours have not an equal stake with us in the present contest, but also to justify clearly by striking facts my eulogy of the men over whom I am now speaking. Its chief grounds are contained in what has been said already: the glories of our city which I extolled were conferred on her by the virtues of these men and of others like them: and there are few Greeks in whose praises word and deed would be shown so evenly balanced as in this case. In my opinion, the death of each now lying before us amply proves the worth of a man, whether it be the first indication or the final confirmation. For in favour of those whose conduct in other respects was less creditable, it is but just to put forward their bravery in war for their country's cause: they have cancelled evil by good, and the benefit of their public services has been greater than the harm of their private acts. No rich man among them became a coward from over-esteeming the prolonged enjoyment of his wealth: no poor man put off the hour of peril in the natural hope that even yet he might escape poverty and be rich. Such aims they embraced with less longing than the chastisement of their enemies; and, as they deemed this, moreover, the noblest of dangers, they frankly welcomed it, resolving, while they punished the foe, to let their aims stand over; trusting to hope for success in a future which they could not see, but for a work in a present which they did see minded to rely upon themselves. In that work they thought more of resistance even to the death than of safety by retreat: the word of shame they fled from, the brunt of action they personally bore, and in fortune's briefest crisis, full of high-wrought determination, free from dread, they passed away."

—Mr. Roby read a paper on points arising out of the *Gromatici Veteres*, of which the following is a summary: *Arcefinius*. The derivations which have been given of this word from *arcere fines* or *arcere vicinos* are all impossible. *Arcefinius* *ager* is land with wavy natural boundaries. So Balbus describes it (p. 98), *extremitatum genera sunt duo unum quod per rigorem observatur, alterum quod per flexus: rigor est quicquid inter duo signa veluti in modum lineae perspicitur, per flexus quicquid secundum locorum naturam curvatur ut in agris arcefiniis solet*. Hence it is derived from *arcus* and *finis*. *Decumanus* is the name of a balk between centuries, normally running east and west. It has been the subject of wild speculations. But it must be derived from *decuma*, and must mean "of the tenth." The *centuria* was a square plot of land divided into *iugera*, two *iugera* forming an *heredium* or original allotment, and there being a hundred *heredia* in the century, which were not separated by balks, but only by marks erected by the proprietors. Measuring along a side after the tenth *heredium* comes a balk, *times*, which might have been called *limes decumanus* and then simply *decumanus*. Mr. Roby then controverted Mommsen's view of the difference between *ager uritanus* and *ager coloniaris* (*Corp. Inscr.* i. pp. 88, 89)—viz., that colonial land was divided into centuries by balks and given by lot and only to a relatively small number of persons, which was fixed by a law authorising the distribution: whereas *ager uritanus* was divided into *salvus*, it was not given by lot and to all Roman citizens subject only to their willingness to receive it and the amount of distributable territory. Mommsen's seven instances of *uirum diuisus ager* prove nothing, as he does not assert that *uirum* cannot be applied to a colony, and in two of them, according to Livy (iv. 47, 48, v. 24), the distribution was colonial, which shows that Livy did not recognise the distinction. In *Festus l'aul. Epit. L. 373*, *uiritanus ager* dicitur qui *uirum populo distribuitur* (the only place where *uiritanus* is found) *populo* proves nothing. Nor does

Varro R. R. i. 10, *quattuor centuriae coniunctae appellatur in agris diuisis uirum publice saltus comparat with territoria in salibus assignata* in the so-called *libri coloniarum* (p. 211). The third place from *Siculus Flaccus*—*Diuisi et assignati agri non unius sunt condicionis; nam et diuiduntur sine assignatione et redduntur sine diuisione*. *diuiduntur ergo agri limitibus institutis per centurias*. *assignantur uirum nominibus*—may be translated freely "Divided and assigned lands are not all held on the same tenure. You may have a division of lands without their being assigned, and you may have a restoration of lands without their being divided (*cf. Grom. p. 162*). Division is the separation of land into centuries by regular balks, assignment is the appropriation of the land to individuals by name." Assignment and division are thus different things, and are not always found together. Assignment may be made without division (*Frontinus Grom.* p. 4, *Siculus Flaccus*, p. 160, a passage which seems to have escaped Mommsen) and division without assignment (*cf. p. 163*). It may be added that *nominibus assignare*, to register the land in the proprietors' names, is opposed to *per centurias diuidere* as a different part of the same process. *uirum diuidere* is not necessarily division to all the people, but merely to individuals of the body or number specified. Mr. Roby next criticised Mommsen's rendering of *Cic. Brut.* 36, 136 (*Corp. Inscr.* i. 77), *Sp. Thorius . . . qui agrum publicum uitiosa et inutili lege neotigali leuauit*, and his refusal to refer it to the *lex agraria* of which fragments in bronze are preserved at Naples and Vienna. *Applan. B. C. i. 27* gives the history of the public land after C. Gracchus. The Gracchi had prohibited the sale of the allotments and imposed a tax on the holders. Three laws followed. The first removed the prohibition of sale; the second put an end to any further allotments and allowed the holders of lands yet undistributed to retain them by paying a tax or rent, the revenues thence accruing to be distributed to the people in lieu of the lands. The third law removed the rent. *Applan* attributes the second law to *Στοβίος Βόπιος*, probably a misreading of *Θόπιος*. The discrepancy which thus arises between Cicero and *Applan* Mommsen would remove by translating the Cicero "Sp. Thorius . . . who, by imposing a rent on the public land, relieved it from the faulty and impolitic law of the Gracchi;" an impossible translation not justified by *Cic. Lael.* 20, § 72, where no ambiguity could arise. Mr. Roby finally criticised some remarks of Niebuhr's in his *Roman History*, ii. 140, on the tenure of public lands.—Mr. Jackson read a paper on Aristotle, *Politics*, i. 6. 1255 a 7 *sqq.*

BROWNING SOCIETY.—(Friday, June 23.)

F. J. FURNIVALL, Esq., in the Chair.—Prof. Hiram Corson read a paper on "Personality and Art as its Intermediate Agent." He began by touching on the importance of Browning's poetry, as embodying the deepest thought, the subtlest and most complex sentiment, and, above all, the most quickening spirituality of the age. Browning, though endowed with a powerful, subtle, and restless intellect, has made the strongest protest that has been made in these days against mere intellect. It is the human heart, that is, the intuitive side of man, with its hopes and its prophetic aspirations, as opposed to the analytic understanding, which is to him a subject of the deepest interest. He knows it is in the depths of the human heart that life's greatest secrets must be sought. Mrs. Browning, in the fifth book of "Aurora Leigh," says:—

"The growing drama . . .
May . . . take for a worthier stage the soul
itself,
Its shifting fancies and celestial lights,
With all its grand orchestral silences
To keep the pauses of the rhythmic sounds."

Browning's poetry is the fullest realisation of what is here expressed; he has taken for a stage the soul itself, and he has worked with a thought-and-passion capital greater than the combined one of the richest of his poetical contemporaries. And he has "thought nobly of the soul," and has treated it as, in its essence, above the fixed and law-bound system of things which we call Nature. "Mind is not matter, nor from matter, but above," he makes the Pope say, and the recognition and

acceptance of this must be the starting-point for every student of Browning. Paracelsus says:—"Truth is within ourselves, it takes no rise from outward things, whatever ye may believe . . . to know rather consists in opening out a way whence the imprisoned splendour may escape, than in effecting entry for a light supposed to be without." "The fair, fine trace of what was written once," it was the mission of Christ, it is the mission of all great personalities, to bring out into distinctness and vital glow. It is brought out by the attracting power of magnetic personalities. Perhaps the most comprehensive passage in Browning's poetry, expressive of his ideal of a complete man under the conditions of earth-life, is found in "Colombe's Birthday," act iv., where Valence says, "He gathers earth's whole good into his arms, standing, as man now, stately, strong, and wise, . . . and lead him at his grandest to the grave." Though, with Browning, the spiritual bearing of things is the all-in-all, the robustness of his nature, the fullness and splendid equilibrium of his life, protect him against an inarticulate mysticism. A cardinal idea in Browning's poetry is the regeneration of men through a personality who brings fresh stuff for them to mould, interpret, and prove right; whose life teaches them what life should be, what faith is, and loyalty, and simpleness. The intellect plays a secondary part. The quickening, regenerating power of personality is everywhere exhibited in Browning's poetry. It is emphasised in "Luria," and in the monologues of the Canon Caponsacchi and Pompilia in "The Ring and the Book;" it shines out in "Colombe's Birthday," in "Saul," in "Sordello," and in all the love-poems. In "Balaustion" it may be said to be the leavening idea which the poet has introduced into the Greek play. An exalted magnetic personality is the chorus of Divinity, which, in the great drama of Humanity, guides and interprets the feelings and sympathies of other souls, and thus adjusts their attitudes towards the Divine. The stronger personality leads the weaker on by paths which the weaker knows not. Humility, in the Christian sense, means this fealty to the higher. Pride, in the Christian sense, is the closing of the doors of the soul to a great magnetic guest. If Browning's idea of the quickening, the rectification, of personality through a higher personality be fully comprehended, his idea of the great function of Art as an intermediate agency of personality will become plain. To emphasise this latter idea may be said to be the ultimate purpose of his masterpiece, "The Ring and the Book." "It is the glory and good of Art," says Browning at the close of this poem, "that Art remains the one way possible of speaking truth, to mouths like mine at least. . . . Art may tell a truth obliquely, do the thing shall breed the thought"—in other words, prepare the way for the perception of the truth—"nor wrong the thought, missing the mediate word." Meaning that Art, so to speak, is the word made flesh, is the truth. "So may you paint your picture, twice show truth, beyond mere imagery on the wall, . . . So write a book shall mean beyond the facts, suffice the eye, and save the soul beside." The inference from this is that the life and efficacy of Art depends on the personality of the artist, which "has informed, transpierced, thridded, and so thrown fast the facts else free, as right through ring and ring runs the djerred and binds the loose, one bar without a break." And it is this fusion of the artist's soul which kindles, quickens, informs those who contemplate, respond to, reproduce sympathetically within themselves the greater spirit which attracts and absorbs their own.

THE PHYSICAL SOCIETY.—(Saturday, June 24.)

PROF. CLIFTON in the Chair.—New members: Prof. Bartholemew Price, Principal Viriam Jones. —A vote of thanks to Prof. Clifton, president of the society, for the kind manner in which the society was received by him at Oxford on June 17, was proposed by Prof. G. C. Foster and seconded by Prof. W. G. Adams.—Prof. Clifton replied, and, in the course of his remarks, said that the University of Oxford has liberally supported him in his endeavours to advance the study of physics there. —Prof. Bjerkness, of Christiania, then delivered a lecture on the hydrodynamic analogies to the phenomena of electricity and magnetism which he

has established, and illustrated it by a number of beautiful experiments showing the attraction and repulsion between small bodies vibrating in water.—The society will meet again in November.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. REES, 115, Strand, near Waterloo-bridge.

THE ART JOURNAL for JULY, 2s. 6d.—PLATES: "A MIDDLESEX LANE," drawn and Etched by Fred. Slocombe. "THE LANDING STAGE, LIVERPOOL," facsimile of a drawing by W. L. Wyllie. "BOHEMIAN GIPSIES," engraved from a picture by J. F. Porteau.

The Life and Works of Jacob Thompson. By Llewellyn Jewitt. (Virtue.)

THIS large and most sumptuously got-up volume is a marvel of typographical art, but the engraver's contribution is not always on a level with that of the printer. Jacob Thompson was a native of Penrith, Cumberland, came of a Quaker family long resident there, was apprenticed to a house- and sign-painter, worked his way into pictorial art, acquired a considerable reputation as a landscape artist who made frequent use of the figure also, was patronised by the Lowther family, became intimately associated with certain art movements that found their rallying point at Liverpool, and died in 1879 at seventy-three years of age. That Thompson at any period of his career attained to national distinction it would certainly be much to aver, notwithstanding the evidences of pretty general appreciation which a long subscription list to the present volume affords. His position in Cumberland was similar to that occupied by William Daniels in Liverpool—so far, at least, as professional reputation is concerned, for in personal character and repute these men had little in common. Daniels was indisputably a man of genius, with a strong vein of poetic aspiration, with the dramatic temperament, and with a great knowledge of human nature. But, besides his lack of a sense of colour and his apparent incapability of realising beauty, there was a streak of vulgarity, not to say brutality, in his nature; and this often came uppermost, to the injury of work which in other respects was true and vigorous. Due partly to this defect, and partly, no doubt, to an undisguised intemperance in every habit of life, Daniels was scarcely known outside his native town; and his obscurity is now so complete and final that, notwithstanding the efforts of a biographer, his townsman, a recent number of the *Magazine of Art* in a pleasant paper tells the story of his life as "the story of a failure." Thompson cannot be numbered among the failures in art, unless, indeed, the expectations of the artist and his friends have been set too high; but his final place is very likely to be on a level with that of the wayward painter we have referred to. Despite the eulogy of injudicious admirers and poetic panegyrists, or the more temperate laudatory criticism of Mr. Jewitt in this handsome volume, it goes without saying that Thompson, whatever his aspirations, was a long remove from being a Turner. His range was limited, although it would appear that he regarded it as otherwise. It was restricted, in fact, to certain of the more prosaic aspects of mountain scenery.

Where the artist attempted to compass classical subjects he failed only too conspicuously—as, for example, in his ungainly "Acis and Galatea," or, even more painfully, in his "Proserpine," which seems to represent an unlovely woman writhing beneath an unlovely tree. Indeed, the absence of literary interest and of that fertility of invention which education is supposed to chasten, if not to generate, is very marked in Thompson's work. The portrait of Southey, as engraved in this volume, has something of the superficial sentimentality of expression which we have somehow got to associate with the face of Tom Moore; while that of Wordsworth is merely the portrait of an amiable Westmoreland "statesman," being wanting altogether in introspective expression, deficient in the strength proper to the lower features, and in width and mass across what is called the region of ideality. And these are defects of presentment which, as we say, come of Thompson's defective literary culture; and are such as Daniels would have avoided, not so much by superior education as by keener intellectual insight. Thompson's figures are often curiously cumbersome, and often amusingly spic-and-span in their apparent observance of social decorum. His children are much too well-bred in his "Height of Ambition" to sport about the dales with reckless juvenility; and his ladies and gentlemen "Drawing the Net at Haweswater" have the appearance of having combed their several heads of hair with courtly scrupulosity after having put on their respective new suits of clothes and costumes. But these are, for the most part, the artistic faults of the period of Thompson's youth, and must not undividedly be charged upon him. More serious are radical defects of composition, as in the "Highland Ferry Boat," where the straight line of the boat passes three-quarters across the picture. Perhaps Thompson's best contribution is rather topographical than purely artistic—his view from Rydal Mount being an admirable and most faithful picture, and his view of the poet's house being valuable as a record of what once was, and is not now. Why, however, do we always get the front view with the steps? One would think the side-view from the Mount would be more picturesque both in itself and for its background looking towards Grasmere. The picture representing the "Rush Bearing" is also interesting to those who treasure the record of customs falling into disuse. The one claim Thompson has as an artist is familiarity with the beautiful lake country in which he made his home. He paints the hills and dales of his native county as one who knew well their minutest changes of configuration. But he lacks poetic sympathy. A love of Nature he undoubtedly possessed, but he has never a momentary visitation, perhaps, of that natural rapture which transforms mere portraiture into transfigured realisation. His picture entitled "Solitude" is proof of what we say. It is difficult to understand how the piece of flat country, slightly wooded and with its streak of lake, could serve as an embodiment of natural solitude to one who must have known Wast Water and its Scree, Thirlmere and its Raven Crag, the Vale of St. John, the Vale

of Newlands, Ulleswater, and Ennerdale. But Thompson knew these solitudes without feeling them. Certain of the engravings in this volume—as, for example, "The Signal" and "Haweswater"—are admirably executed; the half-page illustrations are not always so satisfactory. Mr. Jewitt's part of the work is well done, being characterised by moderation and judgment. One good result will be pretty certain to ensue upon the publication of this book, and that will be to direct the attention of landscape artists afresh to the matchless lake country as a scene for study. Bettws y Coed has long enjoyed a monopoly of interest, and the charm of its deep tints entitles it to lasting admiration; but the wonderful colour and alternately narrow nooks and broad stretches of scene in Cumberland and Westmoreland (though once overrun by artists) have never been explored by any considerable section of the younger school of English water-colour painters.

T. HALL CAINE.

THE HAMILTON SALE.

II.

THE second portion of the Hamilton sale has taken place since our last issue; and, though some very remarkable furniture—the best being of the Louis Quatorze period—was included among the objects dispersed, it is likely that the greatest interest attaches to certain purchases of pictures for the National Gallery. Mr. Burton was the buyer, on behalf of the nation, of an extremely characteristic example of the later art of Mantegna, "a pair of upright panels, painted with figures of vestals on agate ground." This he acquired at the price of 1,700 guineas. The National Gallery will also be the resting-place of the noble late Venetian picture ascribed to Giorgione, "The Story of Myrrha." This was acquired for 1,350 guineas. Two reputed Botticellis have likewise become public property. The minor example alone is to be doubted—that is, "The Adoration of the Magi," from the Beckford Collection. In the distant landscape are seen the procession of the kings and some pilgrims. Something in the work is suggestive of Filippino Lippi; yet it may well be Botticelli's own. The sum of 1,550 guineas was paid for this picture. The remaining National Gallery purchase of great importance was that of the historic Botticelli, "The Coronation of the Virgin," which Vasari writes about. It was painted for a Florentine church, and was the gift of Matteo Palmieri, "an able and learned man," Vasari writes, and one who in some sort ordered the design. The further story of the offence given by the picture and of its consequent privacy during many years is sufficiently known. This famous Botticelli is a great acquisition. Though it is likely that certain of the heads have been repainted or retouched, the work, as a whole, is intact, and it is fully representative of what is at least a very important side of Botticelli's art. After some comparatively insignificant biddings, the representative of the Louvre alone remained to compete for it with the representative of the National Gallery. The work fell to Mr. Burton's bid of 4,550 guineas.

The National Gallery of Ireland acquired for the modest sum of 250 guineas an exquisite and characteristic picture attributed to Francia, but which was accepted as in all likelihood a Perugino. Indeed, to Francia it bore no resemblance, while it bore amply sufficient evidence of Perugino's hand. Its condition was most excellent. A delightful Cima da Conegli-

lano, a Virgin and Child—the Virgin of the broad-faced, petty-mouthed, and, be it said with all respect, somewhat stupid type not unfrequently associated with the master—was among the most widely admired pictures of the sale. The charm of the design, and the greater part of its charm of execution, lay in the fine and dainty background. This, in addition to its own beauty, had the merit of faultless condition. It represented the winding of a stream through flattish and well-watered meadows, whereon sheep grazed and a shepherd pondered. Behind the extent of quiet field and there rose a sudden hill. A city was set on it; its fortifications surrounding and crowning the height. This desirable picture had been, in the year 1770, in the collection of the Nuncio di Verona at Venice—that city itself the natural resting-place of pictures by Cima; it had been subsequently at Fonthill, and it now passed into the hands of Mr. Agnew for 620 guineas. Two beautiful pictures, attributed, perhaps rightly, to Fra Angelico, though painted on a scale somewhat unusual for him, were sold for 1,250 guineas (Winckworth). The one of them represented the Virgin Mary, and the other, and more attractive, the Angel of the Annunciation. A fine and notable drawing by Sansovino was sold to Mr. Thibaudeau for 300 guineas.

In the remaining portions of the sale there will occur some works attributed to Velasquez, of which report speaks highly, and a Luca Signorelli, as to which accounts differ. Further important Dutch pictures may likewise be awaited; but, whatever these may prove, it is not premature to say that in one respect this greatly vaunted auction has proved disappointing—if it has allowed occasion for the purchase of a few masterpieces, it has already flooded rich men's houses with pictures of uncertain character, profiting only by the fact that it is in a palace that their fine names have been bestowed upon them. The existence of a wiser public—that is, a public more sensitive to things of beauty—would have made it impossible to part with much of the Hamilton collection at the prices that, as matters stand, have been realised. But the major portion of the gazers at Christie's, and some of the purchasers besides, have shown themselves as deficient in that learning which it is possible to acquire as in that gift of taste which learning does not bestow.

M. NAVILLE'S VISIT TO THE RUINS OF TANIS (ZOAN).

THE *Journal de Genève* for June 22 contains a long and interesting account of the present condition of the ruins of Tanis, communicated by M. Edouard Naville, who has lately returned from a short tour of exploration in the Eastern Delta. The following, translated and abridged, is taken from the latter part of his narrative:—

The ruins lie high above the marshy plain, upon a kind of plateau surrounded by an amphitheatre of low hills. These hills are the rubbish-mounds of the old crude-brick city, surrounding the great wall within which lay the temples and palaces of Tanis. The scene of desolation which this wall encloses is described by M. Naville as quite overwhelming. He found himself standing in the midst of a vast waste strewn and piled with columns, architraves, obelisks, statues, and enormous blocks of hewn stone, all shattered, overturned, and showing marks of wilful destruction. Traces of the tools with which the ruin was done are visible on almost every stone. In one superb colossus, which has happily resisted the hand of the destroyer,

M. Naville found wedge holes into which wood blocks had been inserted for the purpose of splitting the granite. He inclines to think that this was the result of war, and not of iconoclasm. The temple was probably occupied as a fortress in Roman times or during the Middle Ages, and both besieged and besiegers may have used its materials for offensive and defensive purposes. The destruction is too complete, and would have cost too much time and trouble, to be the work of either plunderers or fanatics. The principal temple was built entirely of red granite brought from the quarries of Assouan, on the Nubian frontier. The labour and difficulty of transporting these enormous blocks is quite incalculable. Fourteen obelisks, described by M. Naville as the largest in Egypt, strew the mounds with their gigantic fragments. All these, and nearly all the statues and sphinxes, which appear to have lined the avenues to the principal temple, were erected by Rameses II. Not only do their inscriptions celebrate the glory of this great Pharaoh, but even the bases of these overturned monuments, which rested on the ground, and were intended never to be seen by human eyes, are engraved with his well-known cartouches. Many of the colossi still retain traces of colour. Those which represent Rameses II. seem to have been purposely more mutilated than the rest, some being "almost pulverised." Many of the wives and daughters of Rameses are represented on a small scale beside the knees of the Pharaoh. Among these, M. Naville found the daughter of the King of the Kheta, whom Rameses married when the famous international treaty of Karnak was concluded. A bust of the mother of Rameses II., greatly mutilated; two statues of Menephthah, the supposed Pharaoh of the Exodus; and a vast number of fragments of statues of more ancient kings, whose cartouches have been surcharged by those of later Pharaohs, are lying in and about the great pile of red granite which marks the site of the principal temple. Some of these are Hyksos kings; some bear the cartouche of Apepi, who is believed to be the Pharaoh of Joseph; and many of the sphinxes are charged and surcharged with the heraldic insignia of usurper after usurper. M. Naville found no Ptolemaic remains; but they are known to exist somewhere under the soil. It was here that Lepsius found the famous trilingual Stone of Canopus. The statues seem all to have been executed in red granite, gray granite, green breccia, and other equally hard materials. Some are of great size. M. Naville specifies one tolerably preserved head, the eyes of which, from corner to corner, measured 20 centimetres. The leg of another measured 2 metres and 10 centimetres from the knee to the sole of the foot. M. Naville is of opinion that there is a great work to be done at Tanis in the way of excavation. The little, comparatively speaking, which has yet been accomplished there was by Mariette-Pasha; but his discoveries were limited by want of time, health, and funds; and much that he uncovered is again buried. "In severe grandeur and solemnity, these ruins," says M. Naville,

"surpass even those of Karnak. Herodotus, who had never seen Tanis, expatiated at much length on the beauty of Bubastis. To judge by what is left of the one and of the other, Tanis must have greatly surpassed its rival. Supposing that some part, at least, was left standing—that all was not, as it now is, overthrown and shattered—I have no hesitation in saying that Tanis would have been the most beautiful ruin in Egypt."

Though exempt, by reason of its inaccessibility, from the depredations of tourists, Tanis is suffering from the fatal effects of an atmosphere laden with saline exhalations. M. Naville reports that the surfaces of these granite monuments are rapidly decaying.

AMELIA B. EDWARDS,

DR. SCHLIEMANN'S EXCAVATIONS IN THE TROAD.

At the last meeting of the Académie royale de Belgique, classe des beaux-arts, a letter was read from Dr. Schliemann, dated May 23, giving a full account of the excavations he is now carrying on in the Troad, in company with two German architects. The chief results are threefold.

First, he has come to the conclusion that he was mistaken in his identification of Homer's *Ilium*. The enormous mass of debris that surrounds Hisarlik is now distinguished by him into two cities, of which one occupied only a portion of the hill, while the other extended not only over the whole hill, but also over a large portion of the ground below. It is this second and larger city that he would now identify with the Troy of Homer, with its citadel only upon the hill. The remains lie on the plateau south and east of the citadel. Both cities were evidently destroyed by fire.

Second, the brick mounds marked H in plan iii. given in *Ilios*, which were before thought to be part of the outer wall of a city, now prove to be the ruins of two square brick buildings, a larger and a smaller one, both of which seem to have been temples. A great number of *ex votos* of Athens were found here; and a gate was discovered on the citadel leading down to them. Both temples, though apparently built at different periods, had fallen in a common conflagration. Traces are still to be seen not only of fagots, but also of beams let into holes in the wall to assist the burning.

Lastly, Dr. Schliemann has explored the two conical tumuli which tradition associates with the names of Patroclus and Achilles. In both of these he found archaic Greek pottery, not later than the ninth century B.C.; but nothing else. He has also explored one-half of the larger tumulus, named after Protesilaos, on the shore facing the Hellespont. This is strewn with potsherds of prehistoric age—the most ancient that Dr. Schliemann has yet found in the Troad; stone weapons and implements were also found. The diameter of this tumulus is not less than 125 metres.

ITALIAN JOTTINGS.

THE museum at Orvieto, which has been installed in the Opera dell' Duomo, facing the well-known cathedral, was recently opened to the public. This collection has been organised with the help of subsidies granted by the Municipality and the Minister of Public Instruction. The trustees of the Opera have not only granted the use of their building, but have also contributed to the material of the museum by presenting the mediæval antiquities which were originally exhibited in the Palazzo. As yet, two rooms only have been finally arranged. In the first are placed the bronzes, fictile ware, arms, and other relics found in the archaic cemetery known as Crocifisso del Tufo. Here also may be seen a plan of the portion of the cemetery already explored, on which are marked the exact spots where each object was found. These are classified according to the graves wherein they lay. In the second room have been placed a quantity of terra-cotta architectural decorations belonging to a small temple which came to light near the public gardens as a road was being made. In this room is to be seen a reconstructed archaic Etruscan tomb, similar to the most ancient specimens from the Crocifisso del Tufo cemetery, described by Koerte (*Annali dell' Istituto*, 1877, p. 95, Mon. vol. x., tab. xvii.). In the upper story of the Palazzo are exhibited several relics of mediæval art which belonged to the Duomo itself, and form a commentary on its history.

THE works undertaken in the Cathedral of Orvieto for the removal of all the monuments built during the sixteenth and seventeenth centuries are in active progress, and the cathedral is being restored to its original state of severe but beautiful simplicity. Paintings of the thirteenth century have already been discovered on several altars; and it is hoped that these relics, with the inscriptions they bear, may be preserved where they stand.

ANOTHER Etruscan tomb containing sculptured sarcophagi as well as inscriptions has been recently discovered at Ficomontano, near Chiusi. A monograph on this find, by Prof. Helbig, will shortly be published in the *Bullettino* of the Instituto archeologico.

PROF. GAMARRINI has received a commission from the Italian Government to examine the topography of a certain portion of South Etruria, to which the attention of archaeologists had already been called. This district lies between the Lakes Bracciano and Vico. We are glad to learn that the Professor has already succeeded in extending our knowledge of Etruria, and has mapped out the direction of some of its ancient roads.

NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN M. GRAY purposes to produce a book on the Scottish artist David Scott, a graceful record of whose life and imaginative inventions he contributed to a recent number of *Blackwood*. The volume will be uniform with Mr. Gray's *Life of George Manson*. It will contain the result of many researches, and will be largely and carefully illustrated, the remarkable designs to "The Ancient Mariner" being by no means lost sight of, and, among other illustrative contributions, a facsimile in colours of "Man and his Conscience" being inserted in the book. Messrs. Blackwood will naturally be the publishers of Mr. Gray's new volume.

DR. CHARLES WALDSTEIN'S new book on Pheidias will be published simultaneously by the Cambridge University Press here, and by the Century Press in the United States.

MR. G. BARNETT SMITH has published at his address, Cuba Villa, Bickerton Road, Highgate, an almost life-sized etching of the head of Thomas Carlyle, which has obtained the approval of more than one well-known critic. If it recalls in some measure previous portrayals of the subject, it is the result also, we are assured and can well believe, of personal observation. It suggests the character which one is now more than ever inclined to associate with Carlyle, and it is evidently the production of a man of natural insight.

THE opening in the evening of the exhibition of the Royal Academy is a great boon to those who are unable to visit it during the day, but it is given in a way which robs it of half its value. Why should the unfortunate persons who cannot get away from work till night have to wait for two months before they can go at all? Could not the exhibition be opened in the evening for, say, the last week or ten days of each month?

THE exhibition of "American Paintings and the celebrated Low Tiles" at the Fine Art Society's is an interesting one, although the "American Paintings" are all by one artist, and in black and white, and the "celebrated Low Tiles" are only about a dozen in number. Mr. A. H. Bicknell's paintings are in oil, and produce much the effect of etching. They are painted on zinc and transferred to paper. The subjects are mostly woodland scenes, executed with great skill. The "Low Tiles" are still more remark-

able. They seem to us not only beautiful, but to reveal a new phase of art, somewhere between sculpture and painting, admirably suited for decoration. The tiles have all kinds of subjects—pigs round a trough, a starved sheep in a landscape, an old woman's or a young man's head, seem equally adapted to their style. The whole of the design—streets or horses, trees or figures—is modelled in low relief, coloured with one colour, and glazed. The tints employed are rich and soft olive-greens and bronze-yellows; and they are applied with great artistic judgment, giving no little sense of light and air and distance to the landscapes, and heightening, and at the same time softening, the modelling of the heads. Some of these have much of the effect of a vignette, and remind us of the late Mrs. Cameron's beautiful photographs. We are obliged to Mr. J. A. Lowell, of Boston, for introducing us to these charming things, as well as to some beautiful steel-engravings of his own. The tiles are made at Chelsea, Mass., by Messrs. J. and J. G. Low.

AT a small exhibition in King Street, St. James's, with some striking works by Messrs. Monet, Pissarro, and a few other modern French "impressionists" are to be seen good specimens of the lesser works of Delacroix and Millet. By the former is "Les Convulsionnaires de Tangier," a street scene, in the centre of which is a band of the well-known dancing fanatics of Morocco. One man, evidently approaching the final stage of exhaustion, is with difficulty upheld by two others; a fourth, with raised arms and wild, fixed eyes, is the finest figure in the composition; another has fallen on the ground, and is drawing blood from his arm with a fierce bite. A crowd in the streets and on the housetops are watching the scene with Oriental apathy. The colour is rich and fine. The Millet is a picture of a troop of geese taking the water. A few are eating grass and pruning their feathers on the banks; up the road to the river, and winding to the right, are seen the rest of the stiff-necked flock. Each bird has a different character and bearing, and the picture is altogether a grand study of animal life treated with profound knowledge and masterly breadth.

M. BARTHELEMY GRÉNIÉ has succeeded in making the colours used in painted tapestry bear prolonged submersion in soap and water. This is the only thing necessary to give confidence to the admirers of this very pretty and useful "minor art," which has made great progress in this country since first introduced by Messrs. Howell and James. M. Grénié is well known as one of the most accomplished artists who have turned their attention to decorative painting, and his exhibition at 168 New Bond Street is well worth a visit. He is well seconded by MM. Antoine Lapenne, Remy Bisch, and Claude Pinet, and by Mr. H. McDowell, his managing director, who is himself a clever artist. Excellent examples of tapestry-painting by M. Grénié, Mr. McDowell, and Mrs. McDowell will be remembered by visitors to the exhibition of tapestry-painting at Messrs. Howell and James's last winter. In a copy of "The Death of Paolo and Francesca" by Cabanel, the strength and range of the colours used are seen to great advantage. "A Nymph," a joint work of MM. Grénié and Lapenne, is one of the most beautiful and suitable designs. As copies of old tapestry, it would be difficult to excel those by Mrs. H. McDowell of the famous "Pluto" and "Europa" panels at Buckingham Palace, which have been taken by the permission of the Queen.

ALTHOUGH Nottingham cannot be said to have produced a school of art of equal importance to that old one of Norwich, it yet claims the names of Niemann and Henry Dawson; and, if we mistake not, that very strong

young landscape painter, Mr. Edwin Ellis, comes from Nottingham. It now possesses a local academy of sufficient strength to make up an interesting exhibition of its own. This is being held at Nottingham Castle, and contains some landscapes of much merit, contributed by Messrs. Black, Bilbie, Seymour, Crossland, Shaw, Turner, Wilde, Wallace, and others. We have seldom seen a better piece of fish-painting than the "Small Fry" of Mr. F. Belshaw; and, of figure-subjects, the "Tired Out" of Mr. Neville Wright and the "Rest" of Mr. Edwin Ward deserve special praise. The Rev. C. H. Baynes sends three charming little pictures of Scotch scenery, full of poetic feeling and fine in colour.

THE fragment that remains of Rembrandt's once famous picture of "Doctor Deyman's Lesson in Anatomy," which was recognised by Dr. J.-P. Richter at the sale of Mr. Price Owen, and bought by Mr. Six for the town of Amsterdam, has been placed provisionally in the Van der Hoof Gallery. The head of the lecturer has gone, but his hands, the corpse, and the portrait of Dr. Calcloen remain. It was painted by Rembrandt in 1656 for the College of Surgeons at Amsterdam, and the greater part of it was burnt when in the possession of that guild in the year 1723. Sir Joshua Reynolds described it in 1781. What the fire left of it was sold in 1842 to Mr. Chaplin, after which it was lost sight of till the exhibition at Leeds, but its authenticity was not established till the Price Owen sale.

THE death is announced of two French artists, both at an advanced age: one is Jadin, the animal painter, who was thought especially great in his hunting scenes; the other is Jouffroy, the sculptor, who obtained the grand prix de Rome in 1842, and was elected to the Académie des Beaux-arts so long ago as 1857.

THE French Government has obtained a vote for 207,000 frs. (£8,280) to purchase for the Louvre the entire collection of the late Charles Timbal. Besides paintings and bronzes, this collection includes a large number of specimens of Italian decorative work in wood and marble of the fifteenth and sixteenth centuries.

AT a recent meeting of the Académie des Inscriptions M. Renan presented, on the part of M. Dumont, the first plates of a collection of photographs of the great mosque at Kairuan, taken by order of the French Government. He said that the photographs fully maintained the fame of this mosque as an exceptionally grand specimen of early Muhammadan architecture. It was probably built in the early years of the ninth century; but, unfortunately, no date has yet been discovered in the inscriptions.

THE statue to Rouget de l'Isle at Choisy-le-Roi, his birthplace, will be inaugurated on July 23.

THE city of Barcelona announce a prize of 20,000 pesetas (£620), founded by the late F. Martorell y Pená, for a work upon Spanish archaeology. The competition is open to foreigners; the work may be written in either Latin, Spanish, Catalan, French, or Portuguese; and it must be sent in by October 1886.

THE prize-jury for the Zwingli-Denkmal, which is to be erected on the Lindenhof in Zürich, has just published its decision. The competition was open to sculptors and architects of any nationality. The first prize has been awarded to Heinrich Natter, of Vienna; and the second to the combined work of the sculptor Ferdinand von Müller and the architect L. Rohmeis, both of Munich. A special commendation has been given to a Swiss sculptor, Ferdinand Schloth, of Basel. The *Zürcher Post* and *Basler Nachrichten* give detailed accounts

of the various sketches, which are now being exhibited to the public.

KARL ECHTERMEYER, one of the most eminent masters of the Dresden school of sculpture, has just finished the last of his series of eight allegorical statues for the Gemäldegalerie at Dresden. Four of these—"Greece," "Rome," "England," and "France"—are already in their places. The remaining four—"Germany," "The Netherlands," "Spain" and "Italy"—will soon be set up.

THE *Gazette des Beaux-Arts* for June is principally occupied with exhibitions. The Salon, the Lisbon retrospective exhibition, that of the works of Courbet, the Salon des Arts décoratifs, the International Exhibition at Paris, the Royal Academy, and the Grosvenor are treated by MM. Antonin Proust, Charles Yriarte, Alfred de Lostalot, Alfred Darcel, and Théodore Duret. Herr Menzel's famous illustrations of the works of Frederick the Great is the subject of a paper by M. Louis Gonze; and M. Jules Laforgue reviews M. Charles Ephrussi's recent work on Albert Dürer. A facsimile of a drawing by M. Puvis de Chavannes of part of his decorative composition, "*Pro patriâ ludus*," which has gained the medal of honour for painting at the present Salon, and a tender line-engraving by M. Morse of Greuze's "*Oiseau mort*" (both *hors texte*), are the most notable illustrations of the number.

M. A. DAMOUR has noted the frequent occurrence of small unpolished garnets in the gold and other ornaments of the Merovingian age. Hitherto, these stones had been supposed to be bits of glass.

M. H. TARRY has communicated a paper to the Académie des Inscriptions upon ancient Berber towns in the valley of Wed-Mya. His excavations have disclosed important remains, dating from the second inroad of the Arabs into Africa. He found a mosque, a palace, and nine houses, constructed and decorated in a manner that proves a high civilisation. M. Tarry hopes to obtain help from the French Government for the renewal of his explorations.

M. EUG. VAN OVERLOOP is publishing (Brussels: Hayez) a work upon the Beginnings of Art in Belgium. The first part, treating of the Stone Age, has just appeared, with ten photographic illustrations. The second part will deal with ethnological questions.

M. G. SCHLUMBERGER has just issued an important supplement (Paris: Leroux) to his *Numismatique de l'Orient latin*, published in 1878. Besides numerous additions, it contains a full Index of proper names, two new plates, and a map showing the sites of the mints.

THE STAGE.

WE cannot share the indignation which some well-equipped critics have expressed at the fact that the performances of some members of the Théâtre Français at the Gaiety Theatre have not been so well supported by the public as was the exhibition of M^{me}. Sarah Bernhardt. Something of academical prepossession must be at the bottom of the complaint. There is nothing sacred about the Théâtre Français. There is nothing peculiar about it, save that its actors are exceptionally well drilled. But when a few only of its actors cross the water, and perform here in parts for which, as often and as likely as not, they were never previously destined, the charm departs; and common folk are not to be blamed because they find less opportunity for enjoyment in these dignified and respectable scratch performances than in the vivid representations of M^{me}. Bernhardt. When an actor of the roughish low-comedy order, like the younger Coquelin, is invited to fill a

part sustained hitherto by the ripest comedian of the time—M. Got—the result is not likely to be that perfection of *ensemble* in which the Théâtre Français generally rivals the theatre of Rotterdam. Yet this has been no unusual course during the progress of the brief series of performances now drawing to an end. Again, M^{lle}. Tholer has been motioned to important places in the drama. She is the result of training only. She wants fire and tenderness, power and fascination. M^{lle}. Baretta is better; but in losing M^{me}. Bernhardt the Théâtre Français has lost its one actress of undeniable genius. M^{lle}. Bartet, a very agreeable young heroine, who first made a mark at the Paris Vaudeville as the Désirée Delobelle of "*Froment jeune et Risler aîné*," has been playing in "*Ruy Blas*." The task has been a heavy one; but M^{lle}. Bartet is endowed with that artistic sensitiveness which is the best order of intelligence. She goes right without much trouble—as easily, in fact, as some people go wrong. Coquelin the elder has been affording the same satisfaction as usual; and Febvre has shown himself, as ever, a useful actor—not a moving one.

MR. EDWIN BOOTH has appeared among us again. Arriving only last Saturday—but with sufficient energy to attend the Lyceum Theatre the same evening—he trod the boards as Richelieu on Monday. He is at the Adelphi, where the support afforded him is in some respects better than that which he obtained last year at the Princess's under the management of Mr. Gooch. Should he act Lear, however, he will hardly fail to miss the presence of Miss Maud Milton, an admirable Cordelia, and of Mr. John Ryder, the best Kent it is possible to engage. In other points a change may be for the better. Mr. Booth himself is in excellent condition, and his Richelieu is all that it has hitherto been. Greatly admired as it is, full of intellect as it is, we cannot consider it his finest part. He should again be seen in Lear, wherein he appears most completely to lose himself in the character he portrays. Elsewhere the wheels are apt to creak a little, and the machinery to betray itself; its construction is sometimes too apparent. But in the Lear of Mr. Booth you are brought face to face with the maddened king, and the part is one of the most difficult to enact in the whole range of Shakespearian character. Indeed, our own generation has seen no other Lear. Why, then, should Mr. Booth continue to play Richelieu, in which, on the whole, Mr. Irving competes with him successfully?

MR. CHARLES WYNDHAM and a part of his company at the Criterion are going to America in the course of the autumn.

MUSIC.

RECENT CONCERTS.

THE series of Symphony Concerts concluded on Thursday, June 22, with a programme devoted to Beethoven, which included the symphony in C minor and the "*Missa Solennis*" in D. This great work is no longer the novelty which it used to be, but is now better understood, and consequently better appreciated. The principal vocalists were M^{me}. Albani, Miss Orridge, Mr. W. Shakespeare, and Mr. F. King. The performance was a very fine one; and the singing of the choir and the playing of the band testified to the care and patience of Mr. C. Hallé, who throughout the series of concerts has proved himself a most efficient conductor, and has well sustained his high reputation. The symphony was well played; the last two movements particularly so.

The seventh, eighth, and ninth Richter Concerts do not call for any special notice, all the

works being familiar to the musical public. At the seventh concert the "*Missa Solennis*" was performed with the following vocalists:—Frau Peschka-Leutner, Miss Orridge, Mr. W. Shakespeare, and Herr Elmlblad. At the eighth, Beethoven's Pastoral symphony was given in place of Mr. C. H. H. Parry's new symphony in G. The latter work was withdrawn, owing to the heavy duties entailed upon the band by the rehearsals for "*Tristan*." Liszt's "*Hungarian Rhapsody*" was played for the second time, and again encored. The performance of the whole programme was exceedingly fine, and hearty applause showed how thoroughly the audience appreciate the labours and conductorship of Herr Hans Richter. The ninth concert included Gade's beautiful overture, "*Nachklänge von Ossian*," written in 1841, for which the composer obtained a prize from the Musical Union of Copenhagen; Liszt's second pianoforte concerto in A, admirably played by Mr. E. Dannreuther; and Beethoven's Choral symphony. The rendering of this last work was truly grand, and made more manifest than ever the unrivalled powers of the conductor. The solo parts were undertaken by Frau Peschka-Leutner, Fräulein Brandt, and Herren Winkelmänn and Gura. At the close of the concert Herr Richter received an ovation.

M^{me}. Sophie Menter gave her fourth and last pianoforte recital at St. James's Hall on Tuesday, June 20. The programme was an exceedingly long one, and included many of the pieces by which this talented pianist has won fame and applause on previous occasions. The Scarlatti movements, the Liszt transcriptions, and the Chopin selection were all played with great charm and finish. A transcription of the "*Walkürenritt*" by Tausig was the one novelty of the programme. M^{me}. Menter is a phenomenal player, and has given us many proofs of her powers. However, Wagner arranged for the piano is an infliction; the orchestral effects cannot be reproduced on the instrument; hence there is more sound than music. The concert was well attended, and, altogether, most successful.

M. Vladimir de Pachmann gave a recital on Thursday, June 22. The programme contained an interesting and varied selection of pieces. The rendering of Beethoven's sonata in A (op. 101) was good, though somewhat lacking in dignity; but the exquisite touch and refined style of the player were shown to the utmost advantage in the Chopin selection, Rubinstein's "*Mélancoïe*," and Liszt's elegant "*Etude de Concert*" in D flat. Poor Weber was represented in the programme by his "*Polacca*," arranged by Henselt, and with an introduction by Liszt. Throughout the concert, M. de Pachmann was warmly applauded.

The series of Crystal Palace Concerts terminated on June 17 with a performance of the Choral symphony, after which a well-earned testimonial was presented to Mr. Manns for his valuable services to the Palace and to Art. Mrs. Meadows White (Alice Mary Smith) handed to him a purse containing £700, and an illuminated album with the names of nearly 500 subscribers. Speeches were made by Mr. George Grove and Mr. Flood Page.

J. S. SHEDLOCK.

WE are pleased to be able to announce that Mr. H. Franke and Messrs. Schulz-Curtius have re-entered into partnership, and that they intend giving six orchestral concerts in the autumn, a second season of German opera next May and June, and the usual series of nine "*Richter Concerts*" in April, May, and June 1883. Union is strength, and, though each has been able to accomplish much this year, there is every reason to believe that their combined efforts in the future will prove more satisfactory both to themselves and to the public.

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